MUSICAL COURIER

Weekly Review of the World's Music

Subscription $3.00
Europe $4.50 Annually

NEW YORK, SATURDAY, JANUARY 4, 1936

Price 20 Cents

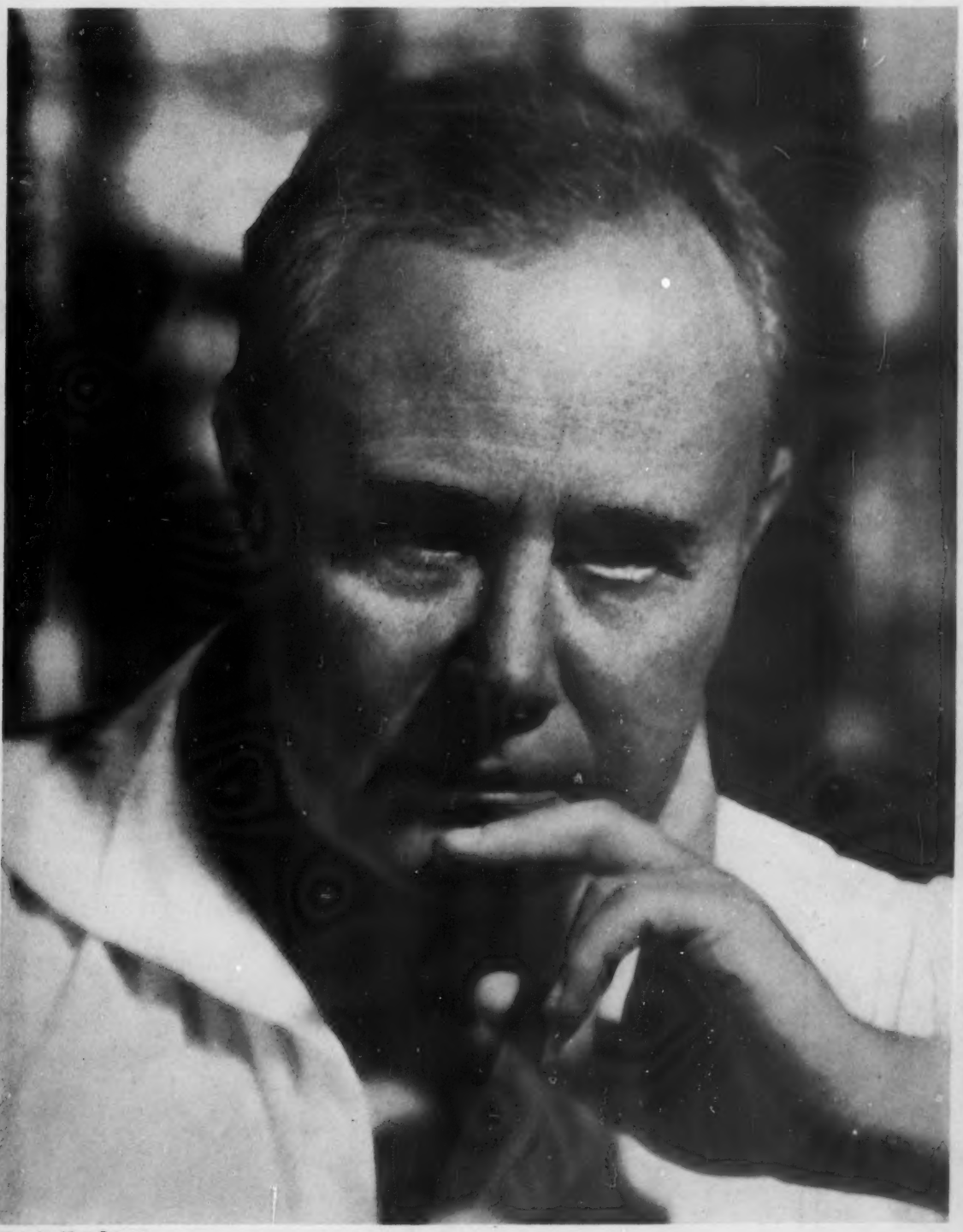


Photo by Albert Petersen

DR. JOSEF HOFMANN

Pianist

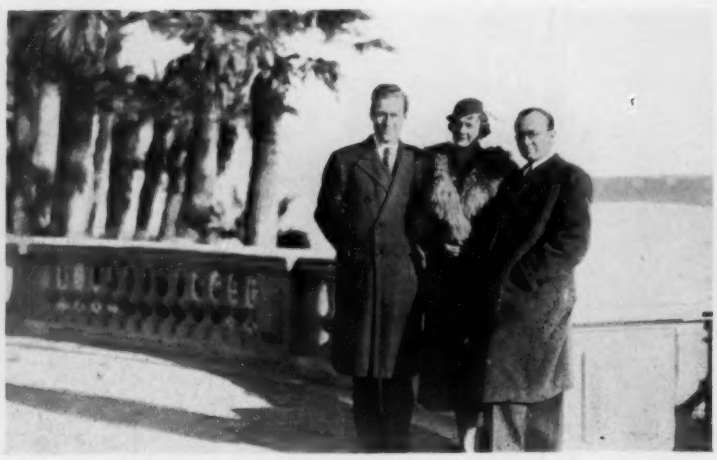
Has Returned from an Extended European Concert Tour

LILY PONS
as Lakme, the role in which she opened her sixth season with the Metropolitan Opera on December 23. It was as Lakme that Miss Pons began her operatic career, and she features the music in part of her first motion picture, I Dream Too Much, recently released.

ALEXANDER SCRIABIN and JOSEF HOFMANN, at Moscow in 1897, when the latter was on one of his tours there.

IAN KIEPURA, GLADYS SWARTHOUT and PHILIP MERIVALE
looking over the score which Miss Swarthout and Mr. Kiepura sing in their new picture, Give Us This Night. This picture is said to be the first opera written directly for the screen. The music has been composed by Erich Wolfgang Korngold, arranger of the music for A Midsummer Night's Dream.

LOTTE LEHMANN
as Tosca, the role in which she opened the Metropolitan Opera Company's season in Philadelphia on December 17.



ELEANOR STEELE and HALL CLOVIS with ALBERT MORINI, their European manager, on the terrace of the Casino at Monte Carlo.

EDYTHE MAY CLOVER
will include in her New York appearances for the season two with the Debussy Club, one with the Altruist Club, and one with the Saturday Afternoon Forum of the Barbizon-Plaza.

VERNA CAREGA,
artist of Mme. Berta Gerster-Gardini, sang at the annual luncheon of the Motion Picture Actors at the Hotel Astor, New York, on December 19.

THE EASTMAN SCHOOL SYMPHONY ORCHESTRA
with Dr. Howard Hanson, conductor, on the stage of the Eastman Theatre, Rochester, N. Y. This organization recently broadcast a program of Sibelius compositions to Finland, by arrangement with NBC. It is heard over an NBC network annually in a series of six programs, the broadcasts originating from WHAM in Rochester. The orchestra plays four public concerts each season in the Eastman Theatre and one of the programs of the Eastman School Festival of American Music, conducted in May of each year. It has a membership this year of 110 players. Dr. Hanson is its conductor, and Paul White, the associate conductor. (Photo by Paul W. Davis.)

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

DE SALES SCHOOL OF SINGING
Regina A. De Sales Soprano, President
Luther Mott, Bass-baritone, Director
10 rue Le Verrier, Paris VI, France
Telephone Danton 67.93

ARTHUR ALEXANDER
VOICE
By Appointment Only
400 East 57th St., New York
PLaza 3-8452 or WIckersham 2-9292

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ALBERT VON DOENHOFF
PIANIST—COMPOSER—TEACHER
251 West 102d Street, New York
Phone: ACademy 2-0057

ROSE A. ZANG
PIANO—MEMORY TRAINING
THE SPEAKING VOICE
200 W. 57th St., N. Y. Tel. CIrcle 6-2694

BHUPESH GUHA
HINDU DANCER—TEACHER
Available for solo and group performances
200 West 57th St., New York CIrcle 7-7597

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

BROOKLYN SCHOOL OF MUSIC EDUCATION
Director—Carolyn M. Cramp, M.A., F.A.G.O.
854 Ocean Ave., Brooklyn, N. Y.
Tel. INgersoll 2-6132

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
803-4 Carnegie Hall (Entrance 56th St.), N. Y.
Appointment by Telephone—CIrcle 7-1472

STUART ROSS
COACH-ACCOMPANIST
Accompanist to Rosa Ponselle for Ten Years
260 West End Avenue, New York
Telephone: SUsquehanna 7-5720

VERA B. McINTYRE
TEACHER OF VOICE
Hotel Ansonia, Broadway and 73rd St., New York
Telephone SUsquehanna 7-3300

NADIA REISENBERG
PIANIST
21 East 87th St., New York
Telephone ATwater 9-7193

IRMA SWIFT
VOICE SPECIALIST: Private and class instruction—Courses at Hunter College—Radio classes with microphone technique.
166 West 72nd St., New York TRafalgar 8939

GUSTAVE L. BECKER
PIANIST, COMPOSER and TEACHER
Correlates the Essentials of Musicianship with Technic
Steinway Hall, 113 West 57th St., New York
Tel. COlumbus 5-9505

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0558
15th Year Soloist Marble Collegiate Church

ITA KAY
CAREER COUNSELOR FOR MUSICIANS
200 West 57th St., New York City
Tel. Fordham 4-9539 or Circle 7-7597

CARTER HULL
PUBLICITY
Weekly mailing
Rates on application
107 Greenwich Ave., New York CHelsea 3-8892

ERNEST CARTER
COMPOSER - CONDUCTOR
115 East 69th Street
New York City
Telephone: RHinelander 4-8623

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th Street, New York
Telephone: ENdicott 2-9527

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

DEZSO D'ANTALFFY
COMPOSER AND ORGANIST
Radio City Music Hall
New York City

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 45th St., New York City
Telephone BRyant 9-1927

FRANCIS MOORE
PIANIST, TEACHER, ACCOMPANIST
169 East 78th Street, New York City
Telephone REgent 4-8226

PHILIP MITTELL
TEACHER OF MANY WELL KNOWN VIOLINISTS
EDITOR, MITTELL'S VIOLIN CLASSICS
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

EUGENIE B. ABBOTT
TEACHER OF SINGING
51 West 70th Street, New York
Tel. SUsquehanna 7-1641

MARY DEWSON
DICTION
English—French—German—Russian—Italian
61 East 86th St., New York City

RETTA McKENNA-WEBNER
VOICE PRODUCTION
RADIO—CONCERT COACH
Studio: 15 West 55th St., New York
Telephone COlumbus 5-6848

RAYMOND BAUMAN
PIANIST
Sherman Square Studios, 160 West 73rd St., New York TRafalgar 7-6700

JOHN BRYANT ITELL
ARRANGEMENTS
ORCHESTRATIONS
1416 Steinway Hall, New York City
Telephone SHore Road 5-3588

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

CARL M. ROEDER
TEACHER OF PIANO
TECHNIQUE, LITERATURE AND INTERPRETATION
Member of Faculty of the Juilliard School of Music. Director of Music in the Barrington School for Girls, also holding Summer Course there.
Studios: 607-608 Carnegie Hall New York.

MME.
FLORENCE LEE HOLTZMAN
VOICE—OPERA—CONCERT COACHING
Private Theater—217 East 64th St., New York
Telephone REgent 4-3025

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

CLAUDE GONVIERRE
PIANIST-COACH
Dir. Piano Dept., Ash Institute of Music, Bklyn.
Studio: 170 E. 78th St., N. Y. REgent 4-1121
Personal Rep.: Sally Spence, Hotel Fairfax, N. Y.

VITALY SAKOUTA
TEACHER OF LANGUAGES
FRENCH AND RUSSIAN
COACH OF OPERA DICTION
54 W. 68th St., N. Y. C. SUs. 7-8908

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
161 West 54th St., New York CIrcle 7-5521

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Calgary: Frederick Fraser, 419–13th St., N. W.
Halifax: A. Earle Giffin, 32 Mott St.
Montreal: J. Henri Goyer, c/o Mr. Victor Pager, 413 Power Bldg.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Za Hanspaulkou 6, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Nikolai Lopatnikoff, Reimani 17.

FINLAND
Helsingfors: Nikolai Lopatnikoff, Pension Central, Alexandersg. 46.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Hermann Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Alte Rabenstrasse 34, Hamburg 13.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 14, Langham Place, W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovszky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Neville Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, Via Petrarca 18.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: J. H. Plenn, Colombia 86, Altos.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Lemberg (Lwów): Alfred Plohn, Ul Tad. Holowki II.
Warsaw: S. Mateusz Glinski, Kapucynska 13.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Herman Glimstedt, Linnégaten 83.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Klech, Spitzerstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Kouin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Highland Ave.

ARIZONA
Phoenix: Montague A. Machell, 707 West Latham St.

CALIFORNIA
Los Angeles: Raymond Mitchell, Los Angeles Evening Post-Record.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Elizabeth Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: George Sklar, P. O. Box 201.

GEORGIA
Atlanta: Mabelle S. Wall, Henry Grady Hotel.

INDIANA
Indianapolis: Herschell C. Gregory, 610 N. Lebanon St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Alexander Williams, The Boston Herald.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Ruth C. Brotman, 2656 Calvert Ave.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Roberds, 203 North Moffet.
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Miss Elma Lawson Johnston, 8 Atterbury Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Gardner Read, Eastman School of Music.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 3719 Clifton Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Shrine Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 131 Elysian Ave.
Reading: Mrs. Raymond W. Albright, 1524 Palm St.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 703 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 5646 Brooklyn Ave.

WISCONSIN
Milwaukee: Justin McCarthy, 1227 No. Cass St.

*See first editorial page for list of other representatives.

WHOLE NO. 2880
VOL. CXII—No. 1

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-SEVENTH YEAR

GEORGE **COMPTON**
TEACHER OF SINGING
COACHING FOR RADIO
160 W. 73rd Street New York City
SUsquehanna 7-4136

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

LUCILE **COLLETTE**
Concert Violinist—Pianist
Instruction Isidor Philipp Exponent
11 W. 69th St., N. Y. C. SU. 7-8450

ANGEL AGNES **DONCHIAN**
VOICE CULTURE
Hudson View Gardens, 183rd St. & Pinehurst Ave., Tel. BIllings 5-6200. Studio: 1013 Carnegie Hall, N. Y.

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Returned from tour with MISCHA ELMAN
in Europe and Africa.
Apt. 8A, 246 W. 73rd St., N. Y. C. Tel. Sus 7-6364

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg. Chicago, Ill.

ACTING TAUGHT **SINGERS**
Thorough Stage Training—Moderate Rates
Plays Directed and Produced by FAY BAKER
League of the Allied Arts Studios, 939 8th Ave., N. Y. C.

TITO **XIRELLI**
OPERA AND CONCERT BARITONE
1416 Steinway Hall New York City

FRED **BULDRINI** VIOLIN
Member of the AMATI TRIO
CONCERTS—RECITALS
8346-86th St., Jackson Heights, N. Y.
Phone HAvemeyer 9-2373

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES—IMPROVISATION
Advanced Thought in Piano Technique in Its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582.

BERNHARD STEINBERG
TEACHER OF SINGING
Voice Development, Song Coaching, Radio, Stage. Booking Agency Connection. Auditions Free. Phone Afternoons. CIrcle 7-5420. 205 W. 57 St., N.Y.

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9041
Add. 144 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

THE **WHITNEY** ENSEMBLE
Mgt. NBC Artists Service

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

ELEANOR HALL
STEELE—CLOVIS
SOPRANO *TENOR*
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

HAZEL **GRIGGS**
PIANISTE-TEACHER
168 E. 63rd St., N. Y. REgent 4-7859

WALTER SPRY
PIANIST and TEACHER
Converse College School of Music,
Spartanburg, S. C.

SCHUBERT TRIO
Concerts—Recitals—Instruction
Violin, Bertha Shults; Cello, Constance Veitch; Piano, Olga Sapio.
107 Riverside Drive, N. Y. C. ENdicott 2-8066

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio: 75 East Division St Chicago, Ill
Tel Delaware 8594

GIACOMO BOURG
TEACHER OF BEL CANTO
Leading Baritone Imperial Opera, Vienna
Scholarships for Gifted Young Artists
160 West 73rd St., N. Y. C. Tel. TRaf. 7-6700

ALMA **WITEK** VIOLINIST
Concerts & Recitals
INSTRUCTION
Faculty member, Academy of Allied Arts.
Tel. SChuyler 4-1216 349 W. 86th St., N. Y.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

JEAN BUCHTA, Mus.B.
Teacher of
PIANO AND PRACTICAL HARMONY
Special Courses for Laymen
200 W. 58th St., N. Y. Circle 7-7615 or Circle 7-2000

GEORGE ANSON
PIANO
School of Music
Illinois Wesleyan University, Bloomington, Ill.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-5537

MINNETTA RIGGS GREENWELL
Accompanist-Coach—Assisting Artist for late Evan Williams and other famous artists.
1400 Lake Shore Drive, Chicago. Tel. Whitehall 4180

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
905 W. 57th St., New York CIrcle 7-5175

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

JOAN PEEBLES
CONTRALTO
Opera — Oratorio — Concert
1416 Steinway Hall New York City

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: CIrcle 7-6364

GEORGES **MIQUELLE**
Cellist
Orchestra Hall Detroit, Mich.

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

CECILE de HORVATH
PIANIST
(*Baldwin Piano*)
418 Fine Arts Bldg., Chicago

VITALY SCHNEE
PIANIST—TEACHER
2052 North Lane Court, Chicago, Ill.
Phone Div. 6223

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
904 Park Ave., N. Y. BUtterfield 8-8411

MAX JACOBS *Violinist-Conductor*
TRENTON SYMPHONY ORCHESTRA
1013 Carnegie Hall, New York City

JOSEPH **REGNEAS**
VOCAL INSTRUCTOR AND COACH
"The Rodin," 200 West 57th St., New York

Mme. Melanie GUTTMAN-RICE
VOCAL INSTRUCTOR—Special courses for practical use in the theory and psychology given to teachers of singing.
370 Central Park West, N. Y. C. Riverside 9-3259

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO ILL

ALFRED **BOYCE**
TEACHER OF SINGING
198 W. 59th St., N. Y. C. Circle 7-7290

MADELENA **PALTENGI**
LYRIC SOPRANO
Songs of Latin America, France and Russia, in native costume
160 W. 73rd St., N. Y. Tel. TRaf. 7-6700

LUDWIG JUHT
CONTRABASS SOLOIST and TEACHER
Member Boston Symphony Orchestra
Concert Mgt. Bertha Wells, 527 Newbury St., Boston

OTTO LUENING
COMPOSER—CONDUCTOR
Chairman Music Division Bennington College,
Bennington College, Bennington, Vermont

ETTA **HAMILTON MORRIS**
President New York Federation of Music Clubs
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

MAURICE MATTESON
Director CAROLINA FOLK SINGERS
University of South Carolina, Columbia, S. C.

TOLLEFSEN TRIO
Piano—Violin—Cello
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. STerling 3-3730

IDA HAGGERTY - SNELL
SCIENTIFIC VOICE PLACEMENT
Franz Liszt Academy of Musical Arts,
Baltimore Pike, Wawa, Pa.

MARCELLA GEON
PIANIST — TEACHER OF PIANO
AND VOICE — OPERALOGUES
Studio: 160 W. 73rd St., N. Y. Tel. TRafalgar 7-6700

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
21 West 95th St., New York Riverside 9-0142

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

CONSTANCE **BEATUS**
SOPRANO
1412 Steinway Hall, New York City

VERA WEIKEL
SOPRANO
Representative: Joseph Rohrer
10 West 55th St., N. Y. C. COlumbus 5-5146

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

LEOPOLD TSCHARNA
NASCHATIER
Basso *Joint Recitals—Instruction* *Pianist*
62 Riverside Drive, N. Y. C. SUsquehanna 7-6728

SIBYL SAMMIS Mac DERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

SUE **HARVARD**
SOPRANO
Marble Collegiate Church, New York City
Address: 1412 Steinway Hall, New York City

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

PIERRE LUBOSHUTZ
PIANIST
Studios: 120 W. 70th St., New York City
Telephone ENdicott 2-7652

Trinity Principle Pedagogy
MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

DALCROZE SCHOOL OF MUSIC
PAUL BOEPPLE, Director
ALL BRANCHES OF MUSIC
9 East 59th Street New York

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

SECOND SEMESTER OPENS FEBRUARY 4
Bachelor of Music, Master of Music Degrees, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
The Cleveland Institute of Music
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone RIverside 9-9332
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

MOOR DOUBLE KEYBOARD PIANO
NEW ENGLAND CONSERVATORY BOSTON
SUITE 717, 30 ROCKEFELLER PLAZA NEW YORK

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, Dean—Oscar Wagner, Assistant Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music
120 Claremont Ave., New York City
Catalog Sent On Request

Vol. CXII, No. 1
Whole No. 2880

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday, January 4, 1936

Copyright, 1936, by The Musical Courier Co., Inc.

Metropolitan Patrons Hear Rosa Ponselle as Carmen

Events in Second Week of Opera Season Include Debuts of Susanne Fisher as Butterfly, and Hilda Burke as Micaela—Carlo Morelli and Julius Huehn Are Other Newcomers—Pons, Lehmann and Norena Return

By HORACE JOHNSON

The first appearance of Rosa Ponselle in the role of Carmen was a feature of the second week of opera at the Metropolitan. This took place on Friday evening in a restoration of the Bizet work. During the six days between December 21 and 26, inclusive, several other favorite singers returned to the company and four more debuts were made. The newcomers included Susanne Fisher, American soprano, who made her Metropolitan bow as Cio-Cio-San in a special benefit performance of Madam Butterfly on Thursday afternoon. Hilda Burke, American soprano, entered the company's ranks as Micaela in the Carmen performance on December 27. Nearly a week previously (December 21), Carlo Morelli, Chilean baritone, effected his Metropolitan introduction as Marcello in La Boheme, and Julius Huehn, American bass, sang the Herald in Lohengrin in the afternoon.

Among popular leading singers of the organization who returned were Lily Pons, who sang Lakmé on December 23; Eidé Norena, heard as Violetta in La Traviata on Christmas night; and Lotte Lehmann, the Elsa and Elisabeth of the week's Wagner performances. New impersonations by recently introduced members of the company included the Ortrud of Marjorie Lawrence in Lohengrin on December 21, and Gertrud Wettergren's Venus. The American Ballet gave new incidental dances in Lakmé, Tannhäuser and Carmen.

CARMEN, DECEMBER 27

Rosa Ponselle's premier interpretation of Bizet's Carmen was ovationally received by an enormous audience at the Metropolitan Opera House on December 27. That her conception of the role had popular appeal there was no doubt, for she was cheered and applauded constantly throughout the production.

Miss Ponselle makes her Carmen a brazen Spanish girl, alive, vigorous and blatant in gesture and posture. Dramatically, she brings to the role a vivid fire that delights an audience, and her presentation of the shifting, emotional moods of the character are intelligently displayed. This Ponselle—a slim, vivacious Ponselle—dances with abandon, flirts audaciously and sings with a voice that has warmth of expression. That her Carmen is individual in treatment, radically different from the traditional reading of the role, was to be expected, but that Miss Ponselle should not have given a better vocal enunciation is unfortunate, for she has always been counted upon to sing magnificently in past seasons. With more certainty of interpretation in future performances she should do herself tonal justice, for assuredly she is able to sing admirably the gracious music Bizet has written. At this first hearing, Miss Ponselle was often vocally and rhythmically inaccurate, with the exception of the first act when she did not overact and consequently sang much better. Here her enunciation was clear and incisive.

Giovanni Martinelli was a splendid Don Jose, acting with aplomb and singing with his customary brilliance. His Flower Song was a model of exquisite phrasing and tonal beauty, bringing him prolonged applause from the multitudinous listeners. Ezio Pinza was also an excellent Escamillo, singing his Toreador Song with the vigor appropriate to it. He also was cheered by the audience.

Hilda Burke, an American graduate of the Peabody Conservatory, holder of a Juilliard Fellowship and since associated with the Dresden Opera and here in the United States with the Chicago and Ravinia companies, made her debut as Micaela. She has a clear lyric soprano that has musical charm, and she acts with delicacy and a modicum of gesture. Her aria in the third act was sung so effectively and she was rewarded with such warm handclapping that it interrupted the performance. In the minor roles of Frasquita and Mercedes, Thelma Votipka and Helen Oelheim acquitted themselves

(*Continued on page 21*)

Madrid Orchestra Presents Concerts in Film Theatre

Arbos Conducts Popular Sabbath Series—Philharmonic Ensemble Forecast in Musical Activities—Foreign Artists Heard

By JOSÉ M. FRANCO

MADRID.—As in past years, a series of six orchestra concerts, under Arbos, is being given Sunday mornings in the Monumental Cinema. At the first, pianist Querol played the Ravel concerto with signal success, and with Garijo (flute) and Corvino (violin) appeared in the Brandenburg Concerto (No. 5) by Bach. In memory of the Leipsic cantor, Arbos has included one of his works in each program. The violin concerto in E was played by Robert Soetens at one of these sessions. Other seances have paid homage to Saint-Säens and Dukas, while composers similarly honored were Schumann, Dvorak, Beethoven, Hindemith, Debussy and Halffter.

The premieres at these concerts were: Weingartner's adaptation of the symphony in E, by Schubert; scherzo macabro, by J. Munoz Molleda, the piece showing more technical proficiency than personality; Suite on Themes Which Have Had Their Day, by Ramon Usandizaga (brother of the celebrated author of the lyric drama Las Golondrinas)—in which the composer collects and submits to ironic treatment (cleverly managed, by the way) many popular tunes, such as La Machicha, Over the Waves Waltz, to mention only two of them; and finally, Preludio Fantástico, by V. Echevarria, prize winner at the Madrid Conservatory, and who has since worked in Berlin with Hindemith, whose influence is plainly seen in the present opus.

All of these concerts were magnificently played by the Madrid Symphony Orchestra and conducted with inspiration by Arbos, his Bach interpretations being particularly majestic. The public was invariably large and enthusiastic.

PHILHARMONIC ACTIVITIES

In view of the success which the performance of the Beethoven symphonies had last year, this orchestra is at the present season offering all the Beethoven concertos. To date, the four piano concertos have been given, Cubiles, their soloist, disclosing a fine command of them in point of technic and idea. The triple concerto, with Señors Anton and Gassent, soloist from the orchestra, was not all that one expected. Perez' presentations, on the other hand, of Tragedy of Salome (Schmitt), Macbeth (Strauss), Pathétique (Tschaikowsky), Printemps (Debussy), symphony (Franck), and sonatina (Halffter) were carefully worked out and brilliant.

The only novelty done thus far by this orchestra is Bunte Suite by Ernst Toch, the *intermezzo* and *adagio espressivo* of which denote a sensitive, refined spirit, the *tempo de marcia* revealing brilliant orchestration and a perfect knowledge of timbres. The work was listened to with interest.

BENEFIT CONCERT

A benefit concert organized by a *Junta de damas*, was given in the Palace of Music, Cesar de Mendoza Lasalle, director of the Pau Conservatory Orchestra, conducting the Madrid Symphony Orchestra in repertoire works and in two pieces new to Madrid: The Tempest by Honegger, and Funeral Chant by Rivier—works which did not quite "get to" the audience, but interesting none the less.

ASOCIACION DE CULTURA MUSICAL

At the Asociacion de Cultura Musical, Prokofieff and Soetens interpreted the sonata in A by Handel, the Debussy sonata, and three short and charming melodies by

(*Continued on page 20*)

Roussel's Fourth Symphony Introduced by Koussevitzky

First American Performance of Work by Boston Orchestra Has Favorable Reception—Choral Program and Chamber Ensemble Are Other Attractions of Holiday Week

By ALEXANDER WILLIAMS

BOSTON.—Roussel's new symphony is one of the finest modern works that Serge Koussevitzky has introduced to this country. The statement is made with full recognition of the fact that he has brought forward notable scores. Last year we were given some interesting compositions. Stravinsky conducted his Persephone; we had the Hindemith Mathis der Maler symphony, the recent violin concertos of Szymanowski and Malipiero, Berg's Lulu suite. But the fourth symphony of Albert Roussel compares favorably with these or any other new works that Mr. Koussevitzky has sponsored either for the first time in the United States or only for the first time in Boston.

The new symphony compares well with the composer's third and surpasses it for felicity of ideas and conciseness of form. Roussel has not always been appreciated in this country. Last year we heard a performance of the third symphony in New York, which aroused no enthusiasm at all. The same work, restored last season here, evoked more response. Roussel's suite in F has deservedly been praised whenever it has been given. But the great French composer's later work has been called arid and intellectual. The epithets, while they might, with some plausibility though no real justice, be applied to the Sinfonietta for strings (heard here very recently) they can never be brought to bear on this fourth symphony. The work, like Beethoven's eighth symphony, radiates high spirits and buoyant charm.

TONALITY NOT FLOUTED

Roussel has always averred that he composes with due regard for key centre. Although he does not specify a key for this work, the composer does establish and more or less consistently adhere to a key centre. There are four movements: a slow introduction and vigorous first movement, a poetic and tranquil *lento molto* (though with a climax at a faster pace), a lively and humorous *scherzo* and a remarkably engaging *finale*. The orchestration, is especially skillful. A large orchestra is used: that is a normal orchestra with addition of English horn, bass clarinet, contra-bassoon, harp

(*Continued on page 6*)

Brussels Applauds New Jongen Music

Work Makes Vivid Impression—La Monnaie Restores Opera by Jan Blockx—Marian Anderson Acclaimed

By SIDNEY VANTYN

BRUSSELS.—An event of uncommon interest was the first world premiere at the second Defauw Subscription Concert, of Malaisie, symphonic poem by Leon Jongen, professor at the Brussels Royal Conservatory.

Jongen, who has spent several years in the Far East, "knows what he is writing about," and just as Saint-Saëns' Ismailia evokes the local color of the Malay Peninsula, does Jongen's opus transport us there. One feels from the opening bars to the last note that Jongen is thoroughly acquainted with the country and that the gorgeous coloring of the Orient has found in him an appreciative and responsive chord. The impression produced was vivid to say the least, and it is also significant that the work (its success was great and well-deserved) makes no effort at reproducing Malay tunes with European orchestration and variations.

Other numbers at this concert were the seldom-heard Prager Symphony by Mozart, Debussy's Prelude Apres-midi d'un Faune, Hungarian March and Funeral March from Hamlet by Berlioz. The soloist of the occasion was Charles Panzera who contributed cantata (No. 56), Ich will den Kreuzstag gerne tragen by Bach, and Don Quixotte á Dulcinée by Ravel. The performer's success was so great the public insisted on three encores.

ACTIVITIES AT LA MONNAIE

The Theatre de la Monnaie has restored in fine style, Princesse d'Auberge by Jan Blockx, created in Flemish text at Antwerp in 1896. Published in both French and Flemish, the work had quite a career in France and Belgium, and its success at the Monnaie after ten years of absence, left nothing to be desired. The stage settings are bright and colorful, M. Molle conducted the orchestra with signal enthusiasm for a representative Belgian work and the principal interpreters, Mmes. Dasroy and Pauwels and M. Lens, gave highly capable interpretations. Other doings at the Monnaie included a sumptuous presentation of Gypsy Love (one of Lehar's early operettas), pretty melodies galore to a puerile and uninteresting libretto.

MARIAN ANDERSON ACCLAIMED

Thanks to the enterprise of the Maison d'Art, we had the good fortune to hear Marian Anderson, American colored contralto. Marian Anderson is unique, just as violinist Kubelik years ago was in a class by himself. Miss Anderson's program included songs by Monteverde, Schubert, Gluck, Kilpinen, Sibelius, and a group of Negro spirituals. Excepting the Erl King which, in my opinion, was treated too lyrically, every number received a perfect interpretation, but then I was spoiled for the Erl King long ago by Marie Brema, whose intense dramatic power in that masterpiece, no other vocalist has ever been able to approach. Miss Anderson sang in the Fine Arts Palace, an applausive audience of over four thousand being on hand.

Strauss to Live in Vienna

VIENNA.—It is announced that Richard Strauss is soon coming to Vienna to establish his home here. According to reports, Strauss is no longer comfortable in Berlin, as the Reich government still resents Strauss' friendship with Stefan Zweig, who wrote the libretto for his latest opera, Die Schweigsame Frau. R. P.

Berlin Forbids Pseudonyms

BERLIN.—The Ministry of National Education in liaison with the secret police service, has forbidden Jewish artists to take pseudonyms. D. B.

Boston Orchestra Premiers Roussel Work

(*Continued from page 5*)

and drums other than the kettle-drums. But the employment of that orchestra is never heavy or awkward. If there is a flute solo, the composer permits us to hear it and does not smother it with brass and strings. The harps never appear useless, but are given passages which are meant to be and are heard. The composition is masterly throughout, the use of counterpoint being effortlessly achieved.

The performance of this work was accomplished by Mr. Koussevitzky and the orchestra with perfect grace and clarity, the two qualities in interpretation that are indispensible. The symphony was played recently in Paris and received with enthusiasm. One can well understand why, for the symphony achieves those qualities of wit, clarity and intelligent solution of the problems of form and construction that are the pride of the French people.

The rest of the Boston Symphony Orchestra program of the December 27 concert consisted in the Schubert Unfinished Symphony (beautifully played), Rimsky-Korsakoff's Night on Mount Triglav and Ravel's La Valse. The concert was one of the best that Mr. Koussevitzky has given us in what has been, so far, an exceptional season.

CHRISTMAS WEEK CONCERTS

The paucity of concerts in Christmas week has given us the opportunity, of which we were only too glad to take advantage, to write at length on the Roussel Symphony. A concert of Christmas carols was given on December 22 in Symphony Hall by the Handel and Haydn Society, conducted by Thompson Stone, The Apollo Club male chorus assisted, and the audience was asked to sing in some of the less exacting numbers, a request with which it complied with all the customary timidity of Americans when called upon to sing. The program was a varied one and on the whole capably performed. But there were lapses too frequent for the standard of our most prominent local choral organization.

PROGRAM IN FENWAY COURT

An interesting concert was given the same day in the beautiful setting of Fenway Court, the late Mrs. Jack Gardner's palace. The Commonwealth Chamber Orchestra (an ERA project) was conducted by Harry Ellis Dickson in a short program. Mozart's symphony in D major (K. 297), and sometimes loosely called the Parisian, was given first with moderate competence. The other number was much better played, perhaps through the excellence of the soloist, Frederic Tillotson. This was Shostakovitch's piano concerto, whose qualities of boyish waggery and lush sentiment have been sufficiently related in the press recently to need no more comment here.

Stassévitch to Conduct League of Composers' Concert

Paul Stassévitch is to conduct the League of Composers' first public concert this season at Town Hall, New York, on January 11. Under Mr. Stassévitch's baton, an orchestra of sixty-five men will present works of American, Cuban, French, Viennese and German composers, comprising Roger Sessions, Alejandro Garcia Caturla, Darius Milhaud, Alban Berg and Paul Hindemith. The soloists are Anna Molk, lyric soprano; Harriet Eells, mezzo-soprano; and Marcel Dick, viola.

"Only first class musicians have been engaged for this concert," said Mr. Stassévitch, "as it is our purpose that the music be presented as nearly as possible as the composer conceived it. Also there have been sufficient rehearsals to do justice to both the scores and the performers.

"The recent death of Alban Berg makes our playing of his work an appropriate gesture of respect toward the memory of this eminent musical figure."

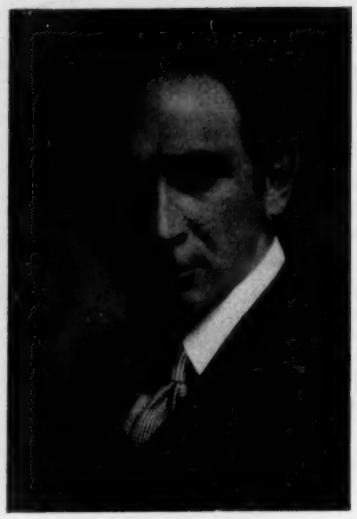
The Berg number which is to be given under Mr. Stassévitch is Der Wein, and this hearing will be its first in the United States. A concert aria for soprano and orchestra, composed in the summer of 1929, its text is based upon Stefan George's translation of three poems from Baudelaire's Fleurs du Mal; L'Ame du Vin, Le Vin des Amants, and Le Vin du Solitaire. Anna Molk, soloist in the Alban Berg work, is Russian, educated in Germany. She has sung with the Berlin Philharmonic Orchestra, was a principal of the Koenigsberg Opera, and has recently appeared at the Paris Opera Comique in Lakme and other leading lyric roles.

Paul Hindemith's Kammermusik No. 5, a viola concerto which will have Marcel Dick as its interpreter, is being presented for the first time in the United States. Mr. Hindemith wrote a letter stating that if he did not introduce the work to America himself his choice would be Mr. Dick.

Mr. Stassévitch has chosen Caturla's Bembe, an Afro-Cuban Movement, a development of tunes and rhythms derived from the incantory dances of the Cuban Negroes. It is scored for chamber orchestra of woodwind, brass, piano and percussion. Caturla is a young Cuban whose Two Cuban Dances were done three seasons ago by the Philadelphia Orchestra under Leopold Stokowski.

Darius Milhaud, French composer, is represented by his Saudados do Brazil. This work, which incorporates Brazilian folk music, was written between 1917 and 1919, when Milhaud was attache at the French Legation in Rio de Janeiro.

The American work, which opens the program, is Roger Sessions' orchestral suite from The Black Maskers. Harriet Eells is the soloist. Mr. Sessions, active as composer and teacher, has written, in addition to this suite, a symphony, sonata for piano, concerto for violin and orchestra and other works. Besides giving lessons in New York, he is engaged in teaching harmony, counterpoint and composition at Princeton University, the New Jersey College for Women, and the Cecilia Music Settlement, New York. In the summer of 1935 he taught at the summer session of the University of California and will return there in the summer of 1936. He is a member of the executive board of the League of Composers and since 1934 has been president of the United States section of the International Society for Contemporary Music.



PAUL STASSÉVITCH

Tibbett Sings with St. Louis Men

Baritone Is Greeted with Enthusiasm as Symphonic Soloist Under Golschmann—Portions of Bach's St. Matthew Passion Included on Orchestral List

ST. LOUIS, MO.—With no recitals scheduled during the pre-holiday season, the St. Louis Symphony Orchestra under the direction of Vladimir Golschmann had the musical field to itself. The concert pairs of December 13-14 and December 20-21 were of outstanding brilliance and marked the highlights of the musical calendar thus far. The first pair had the assistance of Lawrence Tibbett who made his first appearance under these auspices, and the second presented Helen Traubel, St. Louis soprano, and the St. Louis Symphony Chorus.

It is seldom that an assisting artist is allotted as great a portion of a symphonic program as that which Tibbett occupied, but nevertheless it proved a wise move as the admirers of this popular baritone attended in such numbers as to necessitate the placing of extra chairs at every vantage point in the large Auditorium. Four important arias and two added extras at each performance, included the Credo from Verdi's Otello; Where E'er You Walk from Handel's Semele; the Largo al Factotum from Rossini's Barber, and Wotan's Farewell from Wagner's Die Walküre—the extras being Wagner's Evening Star and Träume. The effortless technical control and masterful style exhibited in these divergent offerings proved once more that this eminent American's fame as one of the truly great is richly deserved.

Vladimir Golschmann's orchestral program contained the Beethoven fourth symphony as the principal work, surrounded with the same composer's Fidelio Overture and an appealing and worthy modern novelty called Spectres by the young Italian composer, Eleuthere Lovreglio. Orchestra and soloist were in top form and the detailed finesse with which Mr. Golschmann handled his orchestral offerings as well as the difficult accompaniments elicited enthusiastic acclaim.

ST. MATTHEW PASSION EXCERPTS SUNG

Orchestra, soloist and chorus joining forces at last week's concerts afforded a gala occasion in the presentation of five excerpts from the Bach St. Matthew Passion. The chorus after intensive training under chorusmaster William B. Heyne executed the Bach music with fine regard for its essential feeling and with admirable precision and balance. Helen Traubel's singing of the aria, Bleed and Break, Thou Loving Heart, was a revelation in purity of style and thorough conception of this great music. Miss Traubel was also heard in two exquisite songs from Ravel's Scheherazade and Strauss' Zueignung, adding the same composer's Morgen in response to the insistent demands of the audience.

The Polovetzian Dances from Borodin's Prince Igor for chorus and orchestra exhibited the singing organization in another mood equally effective and brilliantly executed. Alexandre Tansmann's arrangement of Bach's Dorian Toccata was a highly effective program opener, and the Strauss Don Juan completed a program that was a triumph for Conductor Golschmann and generally conceded to be one of the finest achievements of his career with the St. Louis Orchestra.

O. C.

Kappa Gamma Psi Fraternity Holds Boston Convention

BOSTON.—Kappa Gamma Psi National Musical Fraternity held its biennial convention at the New England Conservatory of Music, Boston, December 26, 27 and 28. The convention was presided over by Dr. H. W. Stopher, director of the Louisiana State University School of Music, the retiring president. The usual convention business was transacted, and the following officers elected:

President, George W. Hathaway, Ithaca, New York; first vice-president, Harris N. Dersham, Amsterdam, New York; second vice-president, J. Thomas Gibson, Chicago, Illinois; secretary, Wendell Withington, Boston; and treasurer, Bower Murphy, Boston.

Elsa Alsen and Paul Althouse for Washington Wagner Program

Elsa Alsen, soprano, and Paul Althouse, tenor, will be soloists with the National Symphony Orchestra of Washington, D. C. (Dr. Hans Kindler, conductor), in the all-Wagner program which marks the resumption of the orchestra's concert series on January 9. John McCormack had previously been scheduled to appear with the orchestra on that date, but it was impossible for the Irish tenor to return to America in time to keep this engagement. He therefore requested a postponement.

Oklahoma Chapter of Sigma Alpha Iota Initiates Stueckgold

OKLAHOMA CITY, OKLA.—Grete Stueckgold, soprano, was initiated here this fall by the Alpha Zeta chapter of Sigma Alpha Iota, national music fraternity for women, as a national honorary member. Nina P. Gill, president, presided over the initiation and was assisted by active members of the chapter—Rosalind Burns, Rosemary Spears, Vera B. Hayes, Vivian Holliday, Genevieve Kern and Lydia Korem. The ceremony was held at the home of Alice Escoe. After the ritual a formal reception was held, attended by patronesses, alumnae, pledges and members of other chapters in the state.

S. B.

Vienna Opera Artists Score at Bordeaux

Fidelio Sung Impressively—Grand Theatre Upholds Operatic Standards—Saint Cecilia Society Sponsors Concerts—Pasquier Trio Applauded

BORDEAUX.—The Grand Theatre of this place scored a signal success when it presented the troupe from the Vienna Opera in Fidelio, by Beethoven, and it was impossible to praise too highly the artistic zeal of Directors René Chauvet and G. Mauret-Lafage who conceived the enterprise and put it over. Bordeaux, famous from time immemorial for its sparkling and dark-hued vintages, is not nearly enough appreciated throughout the world for its importance as an important musical centre of Europe.

PERFECT PERFORMANCE

The Viennese, if anybody does, ought to know and possess the real style of Fidelio, and the Bordeaux performance convinced even the most difficult "doubting Thomases" that they do possess it. Vocally and orchestrally it was a splendid presentation, conducted fervently and reverently by Victor Plasser, and sung with real effect by Paula Felder (Leonore), Hedy Savelli (Marcelline), Stanislas Kowalski (Florestan), Ernest Kresso (Jaquino), Ferdinand Thom (Racco), Ferdinand Settmacher (Don Ferdinand) and baritone Rolf Telasko.

FLEURETTE REBLOSSOMS

Fleurette, lyric drama by Eugene Pujol and Aristide Martz, created at the Grand Theatre in 1920, has been remounted in that house, and with eminent success, the story being full of human interest, and the score of eloquent melody designed to delight the ears of lovers of *bel canto*. Gaston Poulet, who conducted, was ably seconded by his singers: R. Jobin (Henri Prince d'Albret), Mlle. Taliferi (Fleurette), José Beckmans (Pere Honoré), G. Dutoit (Chevalier d'Aïllas), and others.

Madam Butterfly had an especially significant presentation thanks to the presence in the title role of Rosetta Pampanini, of La Scala, Milan; Roméo et Juliette won warm plaudits for all concerned; Pecheurs de perles had Giuseppe Traverso, tenor, in the role of Nadir; Othello was sung by Yvonne Gall, Endreze, and Saint-Cricq; La Juive, by Georgette Caro (Rachel) and Cesare Vezzani (Eléazar).

FOURESTIER CONDUCTS

The fourth concert by the Saint Cecilia Society was under the direction of Louis Fourestier. Works of Schubert, de Falla (Leone Mortini, soloist) and Schumann (Madeleine de Valmalete, pianist, in the piano concerto) comprised the list. The following concert was under Gaston Poulet, who interpreted Mozart and Ravel, and conducted for Clara Haskil, piano soloist in a Mozart concerto.

PASQUIER TRIO ENJOYED

Under the auspices of the Cèrcle Philharmonique, the Pasquier Trio appeared in joint recital with Lise Granger-Daniels, realizing with this singer interpretations which scored convincingly. On their own, the Pasquier Trio played—and always in fine style and with beautiful tone—works by Purcell, Durante, Stradeline, not to overlook a clever Divertissement et Musette, by Samazeuilh.

IRVING SCHWERKÉ.

Webster Aitken's Second New York Recital

For his second Town Hall, New York, program this season on January 18, Webster Aitken, young American pianist, has chosen a program devoted to works of four composers: fantasia and fugue in A minor, Bach; sonata, op. 78, Schubert; sonata, Op. 110, Beethoven; and Gaspard de la Nuit, Ravel.

Maria Kurenko Returns for American Tour

Maria Kurenko, Russian soprano, returned from Europe on December 23 by the SS. Ile de France, following concert engagements in France, Belgium and Holland. She began her season in America on January 2, as soloist with the Detroit Symphony Orchestra.

Metropolitan Opera Returns to Philadelphia with Brilliant Tosca

Lehmann, Crooks and Thomas Heard in Chief Roles—Rachmaninoff Plays His Rhapsody Under Stokowski's Baton—Recitals by Flagstad and Martinelli Are Feature —Prince Igor Staged by Orchestra

PHILADELPHIA.—The Metropolitan Opera returned to Philadelphia in a burst of musical glory on December 17, following a year's absence from this city. The Academy of Music was entirely sold out, and the company was greeted by a brilliant and receptive audience.

The opera chosen for the occasion was Puccini's Tosca. Lotte Lehmann was in the title role, with Richard Crooks as Cavaradossi and John Charles Thomas, Scarpia. This is one of the most noted and effective of operatic triangles, rich in opportunities for emotional and vocal prowess for all three principals. Mme. Lehmann was tonally superb and her portrayal of Tosca is an exciting one, full of passion and drama. The Cavaradossi of Mr. Crooks is a characterization of strength and appeal, and the tenor was in magnificent voice. He and Mme. Lehmann made memorable their performance of the duet, O Dolci Mani. As the designing and detestable Scarpia, Mr. Thomas was highly impressive. This role offers as much in histrionic difficulties, perhaps, as any in opera, so easy it is for the baritone who essays it to overwork the melodrama. Mr. Thomas, however, conveyed the malignant quality of Scarpia with the requisite finesse, bearing in mind that the villain of the piece is an aristocrat, as well as the would-be despoiler of virtue. From the point of view of singing, Mr. Thomas was exemplary. Excellent in lesser roles were Giordano Paltrinieri, Louis d'Angelo, Arnold Gabor, Irra Petina (singing tunefully the music assigned to the unseen Shepherd), and George Cehanovsky. Gennaro Papi conducted in masterful fashion.

RACHMANINOFF WITH ORCHESTRA

The Philadelphia Orchestra season so far this year has abounded in conspicuously fine concerts. Almost every program has been outstandingly beautiful. The concerts of December 13 and 14, added another to the long list of high lights, when Sergei Rachmaninoff appeared as soloist playing his own Rhapsody on a Theme of Paganini, which was written in the summer of 1934, and played for the first time publicly by the composer with the Philadelphia Orchestra under Leopold Stokowski in Baltimore on November 7, 1934. The manuscript originally bore the title—Rhapsodie (en forme de Variations) sur un Theme de Paganini. Later the parenthetical phrase was left out, but the work is actually twenty-four variations on the last of the Ventiquattro Capricci per Violino Solo, op. 1 of Paganini's. Rachmaninoff's variations are beautiful musically, ingenious in their treatment, brilliant, but never merely showy. The orchestral background is wonderfully colorful, and received a superb reading at the hands of Mr. Stokowski. The huge audience listened with rapt attention and accorded the composer-soloist a tremendous ovation at the close.

Fine as was this treat, it had a close second in the performance of the mighty Tschaikowsky symphony (No. 5) in E minor. Never, it seemed, has Mr. Stokowski given it a more impressive reading or the orchestra a finer execution, than at these concerts. The solemn power, moving beauty, exquisite delicacy and wonderful climaxes were vitally brought out, and aroused the listeners to great enthusiasm.

The opening number—Borodin's On the Steppes in Central Asia, was finely conducted by Saul Caston, first trumpet player and assistant conductor. It was learned with amazement that Mr. Stokowski had injured his right shoulder, and conducted the demanding Rachmaninoff number and the powerful symphony against his doctor's orders, and under the handicap of severe pain.

FLAGSTAD SINGS FOR FORUM

The Philadelphia Forum brought Kirsten Falgstad to this city for the first time on December 16. The Norwegian soprano, whose sensational success at the Metropolitan Opera last year had made music lovers in other centres agog to hear her, faced a thronging audience in the Academy of Music. The rare beauty of her voice and the nobility of her interpretations added Philadelphia to her list of conquests before she had finished her first number. Her program, a generous one, included both songs and arias, among the latter classification being the Leise, Leise, Fromme Weise from Weber's Der Freischütz, Elizabeth's Prayer from Tannhäuser and another Wagner excerpt, Thou Dear Hall. One of her encores was the Valkyrie's Cry. Her German Lieder list held two Schumann numbers, and Der Erlkoenig of Schubert. Five songs of Swedish and Norwegian composers made up one group, and songs in English displayed her excellent English diction. Mme. Flagstad's consummate versatility of style had fine exposition in this varied list. The commanding power of her tones can be muted into exquisite lyricism, and the broad dramatic line of opera give way to the more intimate interpretations of some of her selections. Her accompanist, who contributed materially to the evening's success, was Edwin McArthur.

MARTINELLI IN RECITAL

A recital notable in the season's annals was the appearance of Giovanni Martinelli on December 18 in Irvine Auditorium. The event was one in a series of programs under the auspices of the School of Fine Arts of the University of Pennsylvania. The eminent tenor, who is this year celebrating his silver jubilee as a singer, belies in quality of voice any toll for all his seasons in opera. His tones are brilliant, full, and the long range is as even as always. Five groups in four languages made up the concert. First were three French songs, by Berlioz, Debussy and the beautiful Berceuse Amoureuse by Emilio Roxas, Mr. Martinelli's accompanist. The aria, O Paradiso from Meyerbeer's L'Africana was sung in memorable style. Other operatic excerpts included E Lucevan le Stelle from Tosca, Celeste Aida and the Lament from Pagliacci, the last an encore. Songs were by Donaudy, Schubert, Thomas, Logan, Leoncavallo and others. The audience applauded with zeal, and demanded as many encores as they could obtain. Colette d'Arville, French soprano, was the assisting artist, a personable and sweet-toned singer. She scored for her presentation of Connais-tu le Pays from Thomas' Mignon, an aria from Mozart's The Marriage of Figaro, and French and Spanish songs. Her accompanist was Maurice Jacquet.

PRINCE IGOR PRESENTED

The second, in the Festival Series of Five Special Events, being given by the Philadelphia Orchestra this season, was the presentation of Borodin's opera Prince Igor, by the entire company and ballet of The Art of Musical Russia, Inc., with the Philadelphia Orchestra, all under the direction of Alexander Smallens, on December 23.

Georges Dubrovsky as Prince Igor, Ivan Ivantzoff as the son Vladimir Igorevitch were excellent both vocally and dramatically. The latter did particularly fine singing in the third act, both in the solo and in the duet with Kontchakovna. Joseph Kallini as Eroshka and Vasily Romakoff as Skoula, the two renegade soldiers, provided excellent comedy in their parts. Gean Greenwell as Prince Galitsky, Ivan Velikanoff as Ovlour and John Gurney as Kontchak were also satisfactory.

Jeanne Palmer made a regal and charming Yaroslavna, and sang the part with a rich and powerful voice. Edwina Eustis as Kontchakovna was splendid both as to voice and dramatic ability. Zina Ivanova as the Nurse and Marguerite Hawkins as a Polovtsian Maid did good work.

The outstanding part of the opera, was undoubtedly the work of the Yakovleff Ballet in the third act, dancing the Polovetsian Dances. The barbaric nature of the music was finely portrayed, and the entire choreography was brilliant and colorful.

As always, the Philadelphia Orchestra excelled in playing of the orchestral part, and Mr. Smallens conducted with sureness and full control of all elements. M. M. C.

Seidel to Visit South

On January 14, Toscha Seidel will give a recital at the Georgia State College for Women at Milledgeville, Ga.

GUIOMAR NOVAES

is giving a second recital in Town Hall, New York, this afternoon (January 4). Composers represented on her program are Bach, Beethoven, Chopin, Camargo Guarnieri, De Falla and Albeniz. Following this appearance Mme. Novaes goes West to Play in Kalamazoo, Mich., on January 7; 8, LaCrosse, Wis.; 10, in Flint, Mich.; 13, in Chickasha, Okla.; 16, in Nashville, Tenn.; returning East, she gives a concert in Allentown, Pa., on January 22, and goes on for engagements in New England. In February the pianist will sail for her home in Brazil. She plans to spend some time with her children, Anna Maria and Luis Octavio, before beginning an intensive tour of her native land under the auspices of the Brazilian Government.

Bethlehem Bach Choir Announces Festival Program

BETHLEHEM, PA.—Preparation for the 1936 Bach Festival by the Bethlehem Bach Choir has begun and twice a week for the past month and a half thorough instruction has been given the 273 members of the choir by Bruce Carey, director.

Mr. Carey has selected four of Bach's cantatas for the Friday program next May, including the new numbers which have not been presented to Bach audiences here, For the Righteous, Bach's wedding cantata; Jesus, My Beloved Saviour; Ye Shall Be Weeping and Wailing; and the Magnificat, which has been sung during the late Dr. J. Fred. Wolle's leadership. On Saturday of the festival, as has been the custom at each festival, the Mass in B minor will be given for the twenty-ninth time by the local choir.

Mr. Carey, who returned last October with Mrs. Carey after five months spent in Germany and England attending the great Bach Festival in Leipsic (given in commemoration of the 250th anniversary of Bach's birth) and visiting the various shrines associated with Bach's life, is making use of his added knowledge in the semi-weekly rehearsals now going on. He has studied under the eminent authority, Dr. Karl Straube, Bach's eleventh successor as Cantor of Thomas Church, at Leipsic, and availed himself of the opportunity of coaching with Dr. Gunther Ramin of the Berlin Philharmonic organization.

Dr. Carey's studies and research enabled him to return with a fund of knowledge of relatively little known Bach choral works, none of which has been performed at Bethlehem and a number of which are among the master's deepest inspirations.

Fully ninety per cent of last year's Bach Choir members have registered this year and are attending the rehearsals.

Mildred Jamison Dassett's Artist-Pupil in Recital

MAPLEWOOD, N. J.—Theodora Kingsbury, pianist, artist-pupil of Mildred Jamison Dassett of New York, gave a recital at the Woman's Club of Maplewood on December 8, before a large and appreciative audience. Miss Kingsbury's program included pieces by Bach, Brahms, Chopin and Debussy. An unusually talented and musical young artist, she was applauded enthusiastically and recalled for repeated encores. Her technic was adequate to all demands put upon it, and she has a beautiful, singing tone. Miss Kingsbury studied one season in France with Isidor Philipp, and has since continued with Mrs. Dassett, who is assistant teacher to M. Philipp. T. F.

New Haven Has Active Week

Resident Symphony Orchestra, Kirsten Flagstad, Harold Samuel, Hugo Kortschak and Others Heard

NEW HAVEN, CONN.—The season of crowded musical events has again rolled round in New Haven. In the week of December 2-9, the following major musical events were held: December 2, New Haven Symphony Orchestra; December 4, Florence Morrison, piano recital; December 6, Harold Samuel, piano recital; December 9, Kirsten Flagstad, song recital; as well as a number of smaller but equally enjoyable musical events.

At the second of the New Haven Symphony concerts the guest conductor, Hugo Kortschak, presented an interesting program. There was an excellent reading given to Brahms' third symphony, and the beautifully poetic interpretation of Sibelius' Swan of Tuonela. At the conclusion of the Brahms opus the audience in a spontaneous and unusual tribute for New Haven concert goers, remained seated for a long time, under the spell of Mr. Kortschak's baton.

Florence Morrison, a pupil of Bruce Simonds of New Haven and Tobias Matthay of London, England, gave a program of piano music which commanded respect for its inclusiveness and admiration for her performance. Beginning with Bach's toccata in D major, she progressed to Beethoven's Appassionata Sonata, to Schumann's Scenes from Childhood and shorter compositions by Chopin, Debussy and Dohnanyi. Miss Morrison's playing displayed a new vigor and freshness. Her exquisite performance of the Scenes from Childhood showed a fine imagination controlled by a keen intellect.

The Bach devotees of New Haven turned out to hear Harold Samuel's performance of their favorite composer, and as is to be expected, were not disappointed. Again we have heard Bach played magnificently; again his music has been treated not as a dead classic but made to live for us with all its brightness, its profundity and delicacy.

Kirsten Flagstad's reputation had preceded her recital here, and she was greeted by an audience which came in a mood to be conquered by her voice. And who could have offered resistance to lovely, full-throated tones, to her ease of manner, to the charmingly naive songs of Sweden and Norway?

Hugo Kortschak, head of the violin department of the Yale School of Music, gave a violin recital on December 12 at the Sprague Memorial Hall. He was ably assisted at the piano by his daughter. As usual Mr. Kortschak displayed a thorough musicianship in his performance. The highlight of the evening was his playing of the Scenes from Tragedy composed by Dean David Stanley Smith, of the music school of Yale University, dedicated to Mr. Kortschak, and played with the composer at the piano. E. K.

Committee of Notables Sponsors Tour of Lincoln Cathedral Choir

Lily Pons was invited to join the New York committee of the national tour which the Lincoln Cathedral Choir of Lincoln, Neb., made during the Christmas season. Among members of the committee, besides Miss Pons, were Robert Edmond Jones, Edgar Varese, Leonard Liebling, Hugh Ross, Paul Kerby and Rosina and Josef Lhevinne. Noted political figures also lent their names to support of the choir's tour. Invitations to join the committee were extended by John M. Rosborough, conductor of the Lincoln Cathedral Choir, and former dean of the school of music at the University of Nebraska, where he organized the choir.

Bartlett and Robertson Honored by Chief Executive

Following the recent appearance at the White House of Ethel Bartlett and Rae Robertson, English duo-pianists, the President and Mrs. Roosevelt sent their photographs to the artists. The one of the President is autographed to Mrs. Robertson (Miss Bartlett), that of Mrs. Roosevelt to Mr. Robertson. Both pictures are framed in wood which had been part of the White House roof from 1817 until it was renovated in 1927. The President's picture has his seal pressed into the wood of the frame. Miss Bartlett and Mr. Robertson will give their annual recital at Town Hall, New York, on January 5.

New Regime at Metropolitan Holds Significant Promise, Says Melchior

Wagnerian Tenor of Institution Describes Advantages Which He Believes Will Accrue from Changes—Tells of Praiseworthy Opera Season in San Francisco

"The elements that make for success, expansion and artistic achievement are present in the new regime at the Metropolitan Opera," said Lauritz Melchior. "First of all, the public is showing great enthusiasm. It is more than a revival of interest in opera, it is a new love of that art. I am told that the ticket sales for the early performances at the Metropolitan are greater than any time in the last ten years, which is tangible proof of what I say.

"However, what to me is more significant is the cordiality of the audiences this year. A singer is like any other performer—we do our best before responsive audiences. I have always found those attending the Metropolitan performances appreciative, attentive and discerning, but now there is an increase in these qualities, which makes singing at the New York house a stimulating experience.

"Both singers and public are fortunate that so fine an artist and so able an executive as Edward Johnson has taken on the duties of head of the Metropolitan. Mr. Johnson has had the friendship of his colleagues during the years he has been associated with the organization as a leading tenor, and we were all gratified when the well deserved honor of leadership fell to him.

LAURITZ MELCHIOR

"Another feature of the new season, for which we should all sing hosannas, is the good feeling which exists among the members of the company. It is uphill work to give good performances when the atmosphere of an opera house is dark with distrust, jealousies and petty intrigue. At the Metropolitan, most of us have sung together for years and have established understanding and harmony. There are many newcomers, of course, but they are new only to America. Many of the Metropolitan singers have appeared with them abroad.

Additions to Company Include Old Friends

"In my own opening performance of the season, which was Die Walküre on December 18, the Brünnhilde was Marjorie Lawrence, with whom I had previously sung in Europe in Lohengrin, when she took the role of Ortrud. Another artist whom I admire very much made his debut here on Friday of the opening week. This was Eduard Habich, with whom I have been associated at Bayreuth. In my opinion, he is the finest Alberich in the world.

"Gertrud Wettergren is a charming woman, possessed of a beautiful voice, and I am sure she is a valuable addition to the company.

"As for tenors, Charles Kullmann's debut in his own country is an event to which I have been looking forward to for several years. Mr. Sachse, new stage director, is another old associate of mine. When he was head of the Hamburg Opera, I sang there for three years.

"As for the others who are here for their first seasons, some of them I have heard and sung with, and in the case of those who are strangers to me, I back Mr. Johnson's judgment and am willing to wager that the majority of them will win success here."

"What do you think of the repertoire and stage settings for this year?"

"The repertoire is the standard one, which the public loves and will support. The introduction of new works and restorations is always risky, for no one can be sure how effectively a score will stage, or how the audiences will like it. Therefore, in this season of transition it is better to stick to the tried and true. Next year, however, I am hoping for a restoration of Verdi's Otello, which I would like to sing with Lawrence Tibbett as Iago.

Innovations in Scenery

"The scenery we already have at the Metropolitan is much of it very good. Among the new sets is one for Walküre, and we needed that, I assure you. The stage trappings it replaced were old and presented some difficulties. If you do not think it perilous to dignity and person to stalk majestically across a mountain when the mountain is wobbly, all I say is, try it some time."

"Would you like to see the Metropolitan install the new projected scenery that is being tried in other countries?"

The tenor laughed. "You mean the scenery created by throwing motion pictures on a screen at the back of the stage? I certainly would not like this at the Metropolitan or anywhere. It was a noble experiment, but not a very successful one. The actual presence of the singers is thoroughly incongruous with the illusion of the background. Another disadvantage is that the scenery is confined to the rear of the stage. If it would be brought forward, we should see the actors walking through trees, and other startling phenomena.

"The most trying experience I ever had with projected scenery was in a performance of Parsifal which I once sang in South America. The Garden of Kundry, where the impressive passage between Parsifal and the enchantress takes place, was created by projecting a profusion of flowers of many colors upon a scrim curtain at the front of the stage. When the stage was empty, this made a nice effect, but when Kundry and I were there, we could not move without getting in the way of a beam of colored light on its way to the screen and finding ourselves with mottled faces. A lift of the head, and you had a red nose. Walk away a few steps and face the audience—and they saw you with a black eye. No, thank you, no projected scenery, if my preference is consulted."

Music Elsewhere in America

"On your recent transcontinental tour, Mr. Melchior, did you find the interest in music in other parts of the country equal to that in New York?"

"Yes, indeed. San Francisco had a fine opera season, including sold-out performances of all the Ring dramas. Next year this Pacific Coast city is planning a longer season of opera. In Chicago, Mr. Stock and the Chicago Symphony Orchestra experimented with public taste by presenting Tristan and Isolde in concert form. It was given four times, and every performance sold out, the series having been viewed by some 10,000 people. In other localities, equally significant instances could be cited."

"Do you think that the opportunities of listening to good music that radio provides may account for this nationwide increase in interest in the tonal art?"

"Undoubtedly, radio is responsible for a great deal of it. One of the most valuable features of radio is its promulgation of fine music to people who otherwise would remain unfamiliar with it. Of course, radio has its cheap side, but at least it affords an opportunity for comparison between the good and the bad in music. Radio has developed astonishingly in its fifteen years of life. I recall, in 1920, Melba and I were asked to assist Marconi in some of his experiments. The apparatus was crude and the results problematic, but in a decade and a half, the radio has become of worldwide importance."

Mr. Melchior listened to young singers in various cities of his itinerary, and considers that some of them promise well for the future. "Your young American vocal talent needs only opportunity for experience after the training is finished. That is what the Metropolitan Opera Association has in mind in presenting the season of popular opera that is to come after the international season closes. This will be fine for young singers, for it is a cruel trial for a youngster, no matter how vocally endowed, to have to make his debut with veterans. Before facing the demanding audiences of the major opera houses, a singer should have learned to become not the slave, but the master of his art."

Following his performance in Walküre at the Metropolitan Opera House on December 18, Mr. Melchior has a long list of appearances to fulfill there. His radio engagements have already included the Ford Hour and he will sing on the General Motors Hour on February 9. Among his concert appearances is one with the Beethoven Association on February 10 in Town Hall, New York.

M. L. S.

The Complete Pianoforte Sonatas of Beethoven to be given by

ARTUR SCHNABEL

AT CARNEGIE HALL

in seven recitals on Wednesday evenings

January 15, 22, 29
February 5, 12, 19, 26 } 1936

The artistic and educational importance of this series prompts us to carry this weekly reminder for the benefit of our readers in the Metropolitan area.

St. Louis Symphony Orchestra Offers Novelties

Under Vladimir Golschmann, the St. Louis Symphony Orchestra is having what is said to be the best season in its history. On December 20 and 21 the orchestra, assisted by Helen Traubel as vocal soloist and by the St. Louis Symphony Chorus, gave the first performance of the Bach toccata in D minor in the orchestration of Alexander Tansman, excerpts from the St. Matthew Passion of Bach, and the Prince Igor dances of Borodin.

During Christmas week (December 27, 28, and 29) the Monte Carlo Ballet Russe appears with the orchestra, under its own conductor. On January 3 and 4 Raya Garbousova, cellist, will be the attraction, playing a concerto by Carl Philipp Emmanuel Bach and the Rococo Variations of Tschaikowsky. On January 10 and 11 Nathan Milstein, Russian violinist, is the soloist in the Tschaikowsky concerto. Following this pair of concerts, Mr. Golschmann takes the orchestra on tour to Lafayette, Ind., Ann Arbor, Mich., and Toledo, Ohio.

Rose Raymond Soloist for Mendel Lecture

The latest in the series of lecture-recitals being given at the Delcroze School of Music, New York, by Arthur Mendel on the piano sonatas of Beethoven, was held on January 2. Rose Raymond played op. 57 (Appassionata) and op. 78, in F sharp major, as illustrations of the lecture.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

JOSEPHINE ANTOINE

EXCLUSIVE MANAGEMENT
Evans & Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

EIDE NORENA

Soprano

Metropolitan Opera Association

Photo G. Marant, Paris

Features at her concert in Town Hall, New York City, January 12th,

In the Springtime

By PIERRE LUBOSHUTZ

For High Voice, Russian and English text, $.50

Your Dealer, or

CARL FISCHER, Inc. Cooper Square New York Boston: Metropolitan Theatre Chicago: Kimball Hall

Stock Conducts Christmas Music with Chicago Forces

First Local Hearing of Malipiero Symphony Among Orchestral Offerings—Swedish Choral Club Gives Messiah—Raisa and Mischakoff in Joint Recital

CHICAGO.—Christmas week was celebrated by Dr. Stock and the Chicago Symphony Orchestra with four concerts featuring Christmas music. At the Tuesday series, on December 24, the orchestra was heard in the postorale from Bach's Oratorio, Corelli's Concerto Grosso (Christmas Music), Van Vactor's Concerto Grosso, the prelude and dream pantomime from Humperdinck's Hansel and Gretel, the Hellafest and Children's Dance from Koenigskinder, Brahm's Variation on a theme by Haydn and the Rimsky-Korsakoff Capriccio Espagnol. John Weicher, the orchestra's principal violinist, made his fifth solo appearance at the regular Thursday-Friday concerts, playing the Bruch third concerto. Malipiero's latest symphony (in four tempi as the four seasons), had on this occasion its first Chicago performance, and made a deep impression on the listeners. The program further contained the Beethoven fourth symphony and Ravel's choreographic poem, The Waltz.

On December 28, Dr. Stock and his orchestra presented the final popular concert of the year. The program included the Dance of the Angels by Wolf-Ferrari, Dance of the Happy Spirits by Gluck, Schubert's Unfinished (Eighth) Symphony and the *scherzo* and *finale* from the quintet for strings, Glazounoff's Scenes de Ballet and the Ballet Music and Wedding March from Rubinstein's Feramore.

Since the beginning of the present symphonic season we have called attention to the vast improvement noticed in every section of the orchestra, but more particularly in the string division. At this, the end of the year 1935, we again bestow highest praise on Frederick Stock for what he has accomplished in the thirty-odd years of his directorship of the Chicago Symphony Orchestra and especially for what has been achieved during the present season.

SWEDISH CHORAL CLUB'S MESSIAH PERFORMANCE

Many performances of Handel's Messiah took place here during the present week, but at this time we only mention the Swedish Choral Club's presentation. The club has done a great deal for the cause of oratorio in this part of the country in its twenty years of activity. In Harry T. Carlson the organization has one of the best oratorio conductors in the land. With many choral societies the soloists are often the features of a concert, but not with the Swedish Choral Club, which shines in its own light. This was evident at the performance heard at Orchestra Hall on December 22. The large choir, well drilled by its leader, gave a beautiful account of the Handel music. Good attacks, fine tonal balance, excellent diction, lovely shadings, lofty pianissimos and thunderous tone volume made their singing stirring and even thrilling at times. Of the soloists, Raymond Koch, bass, was the most satisfactory. A routined oratorio singer who knows Handelian traditions, he delivered the music correctly and enunciated the text so clearly as to give entire satisfaction. This, however, cannot be said of his colleagues, even though Charles Sears' singing of the tenor part was authoritative. Edna Johnsgaard Thompson, who seems to be a young singer with little experience, does not possess the qualities necessary for the demands imposed on the soprano in this oratorio. Try as we might we could only catch a word here and there, as Mrs. Thompson mumbled her words, and we were greatly disappointed by the student-like manner in which she sang Rejoice Greatly, O Daughter of Zion. Edna Swanson Ver Haar, a veteran oratorio singer though still a young and beautiful woman, has done much better work in the past than upon this occasion. The voice has lost some of its richness and volume since we last heard her and though she apparently seemed satisfied with her prowess, there was at least one auditor who was greatly disappointed as to her voice and diction. Forty-five members of the Chicago Symphony Orchestra played excellent accompaniments and distinguished themselves in the Pastorale.

ROSA RAISA AT THE AUDITORIUM

It was pleasurable to see the Auditorium Theatre completely filled from pit to dome for the joint recital of Rosa Raisa and Mischa Mischakoff on December 22. The concert was given under the auspices of the Jewish Labor Committee for the benefit of sufferers of the Nazi regime.

If memory serves right, the popular dramatic soprano had not been heard in concert or recital in this part of the world in the past four years and her reintroduction to concert-goers was made in the theatre in which Raisa made her first bow two decades ago. In fine vocal and physical fettle, she sang songs by Gilbert, Golub, Cherniavsky, as well as Lieder by Brahms and opera arias by Tschaikowsky. Programmed also were Fred E. Weatherly's Danny Boy and Mrs. H. H. A. Beach's Ah, Love but a Day. Throughout the evening the audience insisted on encores and this attests not only of the success scored by the singer, but of the keen enjoyment of the listeners. Enthusiastic also were the auditors in their approval of Mischakoff's presentation of the Tschaikowsky D major concerto. Later in the evening the Chicago Symphony Orchestra's concertmaster played numbers by Achron, Mendelssohn-Achron and Zimbalist.

PAULA HOWELL AT KIMBALL HALL

Paula Howell, soprano, presented herself in song recital at Kimball Hall on December 20. Young and attractive Miss Howell revealed herself to be a soprano of fine attainment in a program that ranged from old English to French *chanson*, German Lieder, American songs and operatic arias.

VITALY SCHNEE'S PUPILS IN RECITAL

It has been said and rightly so that the merits of a teacher are discovered through his pupils. No better illustration of that truth could be found than in the recital given by a group of Vitaly Schnee's piano students, at Lyon & Healy Hall on December 22. Mara Krasnopolsky, Phoebe Aronie, Pearl Pasthoff, Joan Schutz, Naomi Konigsberg, Charlotte Ginsburg, Phyllis Porte, Lincoln Chayes, Urey Krasnopolsky, Robert Miller and Aveah Kogan are all joined in words of praise, Mr. Schnee, as well as his assistant, Joseph Markin, may well be proud of the achievements of their students, for each showed unmistakably the result of fine training. Betty Markin, Beverly Yufit, Sonya Heller, Lorraine Levine, June Trachtenberg and Shirley Slive, students from the class of Joseph Markin, shared in the favor of the friendly and unusually large audience.

CONCERT FOR MU PHI SCHOLARSHIP FUND

Mu Xi chapter of Mu Phi Epsilon sorority is sponsoring a concert by Mae Doelling Schmidt, pianist, and Robert Long, tenor, at Kimball Hall, January 14. Its scholarship fund will benefit therefrom.

CHICAGO MUSICAL COLLEGE ACTIVITIES

The Dalcroze eurythmics program given by students of Eleanor Harris Burgess at the Little Theatre, December 14, attracted unusual interest shown by the large following of this phase of music education. The program featured rhythms in game form; time beating, notes, echoes, directing, and dividing quarter notes; canon, swings, phrasing, syncopation, directing, accelerando and retard, four-measure phrase, and rests of two against three; plastique and Brahms group directing.

The first holiday program of the junior department in the Little Theatre, December 21, was given by students of the following teachers: Rose Schwartz, Dorothy Mendelssohn, Alma Anderson, Meda Steele, Hortense Kitsch, Max Kramm, Ray Huntington, Dorothy Crost, Berenice Jacobson, Gertrude Gahl, Max Fischel, Eva Shapiro, Jane Mars Waterman and Gustav Dunkelberger. The guest soloist was Rudolph Ganz, president and musical director of the college.

Alpha Xi Chapter of Sigma Alpha Iota held its formal initiation in the Rose Room of the Congress Hotel on December 9. This was preceded by the honorary initiation of Eleanor La Mance of the Chicago City Opera Company. The musical program was given by two initiates, Hilda Ohlin, soprano of the Chicago City Opera Company, and Lillian Korecky, pianist. The initiates were Loraine Jacobson, Willow Youngsma, Enid Hellman, Dorothea Mitchell, Jane Jelliffe, Lillian Korecky, Hilda Ohlin, Eleanor Klonder, Frances Najarian and Alyce Cain.

Students of Lauretta McInerney-O'Brien gave a dramatic recital in the Little Theatre, December 21.

Ralph Cissne, conducting pupil of Rudolph Ganz, is conductor of the Joliet Symphony Orchestra for the third season. On December 10 the orchestra gave its first concert of its fourteenth season.

AMERICAN CONSERVATORY NOTES

Allen Spencer, dean of the faculty, attended the joint meeting of the Music Teachers' National Association and the National Association of Schools of Music held in Philadelphia, December 27 to 31.

Elizabeth Kerr, student of Grace Welsh, was awarded first place in the piano scholarship contest conducted by the Sigma Alpha Phi sorority in the American Conservatory Studio Theatre on December 22. Edward Collins, Earl Blair and Howard Wells were the judges.

Mildred Fleet, contralto, made several appearances with the Davies Light Opera in Columbus, O., the week of December 17.

Helen Watson was presented recently in a lecture recital on modern music by the North Shore Chapter of the Daughters of the American Revolution.

A mixed quartet, consisting of Elizabeth Pitsch, soprano, Evelyn Ames, contralto, Robert Morris, tenor, and Robert Speaker, baritone, students of Theodore Harrison, are singing daily at the Harding Colonial Room with the string orchestra under the direction of Leo Braverman. This ensemble is heard nightly over radio station WIND.

Dorothy Hinshaw, soprano, and Jay Hinshaw, baritone, voice pupils of the conservatory, were heard in a group of vocal duets on the American Conservatory broadcast over station WCFL, on December 28. Russel Pyle, tenor, and Jeanne De Vaney, soprano, will be featured on the broadcast of January 5.

RENÉ DEVRIES.

Feuermann Arrives for Concert Tour

Accompanied by his bride of two months and a new Stradivarius cello, said to have been the final instrument of its kind made by the great master, Emanuel Feuermann, Austrian cellist, arrived on the SS. Ile de France recently. Mr. Feuermann, who is here for his second American tour, played the new instrument for the first time at the concert of the New York Philharmonic Orchestra on December 26, when he performed the Schumann cello concerto.

The cellist has been giving concerts extensively in Great Britain, Italy, Switzerland and Holland. His current American recital tour will take him to thirty cities, ending on the Pacific Coast, and from there he will sail for Japan for an extended tour. A New York recital is scheduled for January 10 in Town Hall and on February 7 he makes a joint appearance with Artur Schnabel and Bronislaw Huberman, also at Town Hall, New York.

ANNA LESKAYA
Leading Soprano
Chicago City Opera
"Anna Leskaya presented a magnificent voice. I do not know another soprano to equal hers in opulence of voice."
—Eugene Stinson, Chicago Daily News, Nov. 11, 1935
Personal Representative: S. Asch,
480 Lexington Ave., N. Y. WI. 2-0130

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

CARA VERSON
Pianist ....."Musical Rebel"
Modern Repertory as Specialty
Management: ERNEST BRIGGS, Inc.
Times Building, New York, N. Y.

This Season's
NEW YORK RECITAL
Town Hall, November 24

"A performance that was thoroughly musical and free of affectation"

AUDRAY
ROSLYN
Pianist

With a gesture almost Olympian Miss Roslyn contrived to scorn Bach altogether, choosing the older music on her program largely from the repertory of eighteenth century composers. Among these was a "Sonata" by Giustini di Pistoja. Under Miss Roslyn's able fingers di Pistoja proved to be a composer whose music has a curious suggestion in it of Bach's "Concerto in the Italian Style." Miss Roslyn served its lyric qualities nicely. More interesting as music, and also consistently well played was a sonata in D by Galuppi. These matters disposed of, Miss Roslyn passed on to more consequential affairs, a group of Brahms, and the E major sonata, opus 109, of Beethoven. In the latter Miss Roslyn was at her best, offering A PERFORMANCE THAT WAS THOROUGHLY MUSICAL AND FREE OF AFFECTATION. The theme of the variations was beautifully enunciated, and they were eloquently phrased. Miss Roslyn presented equally intelligent performances of the Brahms.—*New York Sun.*

Audray Roslyn prepared a program that bespoke commendable curiosity. Miss Roslyn played this program with forthrightness and assured competence. Her technical resources are under full control and are not flaunted to the detriment of the music. The eighteenth century group was communicated with spirit and clarity of outline. The audience responded warmly to the program.—*New York Times.*

Miss Roslyn dealt successfully with her material, giving it a refined conception and smooth utterance. She preserved the style of the older archaic works with nicety. (the early classic piece by Pistoja was especially arresting) and voiced Beethoven and Brahms with acceptable dignity and understanding. Her tone is agreeable, her technic fluent. PLEASED HER AUDITORS HEARTILY, not only with general merit, but also by reason of modest manner and attractive and graceful stage presence.—*New York American.*

A young pianist of evident musical ability, Audray Roslyn, appeared in Town Hall last night. Her playing in general was characterized by refinement and innate musicality. She showed taste and discernment in more than one of the works which she chose to present. The Beethoven sonata received a sympathetic performance. The closing group gave her opportunity for a display of considerable brilliance and tonal variety.—*Brooklyn Daily Eagle.*

. . . This attractive young pianist played Beethoven's Sonata, Op. 109 in E major with considerable brilliance.
—*New York Herald Tribune.*

HELD THE ATTENTION . . . Brought a clear, well rounded tone and an evident sense of style to her playing. . . . A dexterous performance of Beethoven's sonata, opus 109, throughout it. . . . Expressive beauty.—*New York World-Telegram.*

Management: ANNIE FRIEDBERG
250 West 57th St., New York

Los Angeles Players in French Music

Monteux Conducts Philharmonic Forces in Russo-Gallic Program, and List Devoted to Debussy and Berlioz—Women's Chorus Assists

LOS ANGELES.—Pre-Christmas concerts by the Los Angeles Philharmonic Orchestra in the Auditorium were the regular symphony pair on Thursday night and Friday afternoon, December 19, 20, and the Saturday evening concert, December 21. Pierre Monteux won a prolonged ovation at all the concerts, for he has only one more to conduct here, and the audiences desired to express their emphatic approbation. Monteux' splendid musicianship and the exquisite finesse of his tonal balances have made him a decided favorite during his engagement here.

His symphonic offering was the Tschaikowsky fourth, wherein he built some magnificent climaxes. Certainly it was Russian music expressed with Gallic suavity, but the individuality of the interpretation did not detract from the appeal of the work. In the Brahms variations on a theme by Haydn, Monteux avoided the pedantry of utterance which so often mars Brahmsian interpretations, and emphasized the more genial aspects too often overlooked.

The Franck tone-poem, Les Eolides, was decicedly organ music in orchestral dress, and the interpretation was given with charming directness and simplicity. As a contemporary number Ravel's Introduction and Allegro shone brilliantly under the hands of the small ensemble who gave it. Virginia Morgan made an effective harp soloist, both musically and visually. Anthony Linden made lovely work of the opening flute passages, ably seconded by Pierre Perrier's clarinet.

DEBUSSY AND BERLIOZ LIST

The Saturday concert was devoted to works of Debussy and Berlioz, a remarkable contrast in opulence and starkness, respectively. The *pièce de résistance* was La Mer, which shimmered with glowing colors under the French leader's baton. A novelty was The Blessed Damozel, which had the assistance of the Women's Lyric Club as a chorus, and as soloists Pauline Guthrie, soprano, and Beulah Seaman, contralto.

With so many American works lacking performance, there seems little reason to exhume the Berlioz overtures Benvenuto Cellini and The Trojans. They are pleasant enough in a bombastic way, but with so controversial a subject as Berlioz, three works on one program would appear to be at least two too many.

The excerpts from The Damnation of Faust were enhanced by the addition of a solo voice, even though Perry Askam overdramatized the vocal line to the detriment of his singing. The Song of the Flea in the Berlioz version is so decidedly a ballad as to patently startle many of the auditors who were familiar only with the cynical wit of the Moussorgsky setting; it called forth heated discussions in the lobby post-mortems. The popular Hungarian March contributed its usual brilliant finale.

Monteux is greatly to be complimented on having the vocal numbers of the program sung in English, a courtesy to this country that other foreign conductors have customarily neglected.

R. D. S.

Messiah Sung Under Smallman

LOS ANGELES.—Handel's Messiah was sung this year in Los Angeles under the conductorship of Dr. John Smallman at the First Congregational Church, on December 22, instead of at the Philharmonic Auditorium as in past years. The support of the orchestra was missed since with organ and piano only, even though played by excellent artists, the instrumental color was lacking.

The forces in this presentation were the regular First Congregational Church choir of 125 voices, a Crusaders' Chorus of 200 children, Daisy Sinclair, pianist, and Clarence Kellogg, organist. The soloists were Betty Boldrick, soprano, Kay Fessenden, contralto, Charles Fritz, tenor, and Eugene Pearson, bass, the latter taking the place of Frank Pursell who was announced for this role and reported as ill.

The candlelight processional of the full choir and Crusaders' Chorus singing the old Christmas hymn, Hark! The Herald Angels Sing, was beautiful. The choruses of Handel's Messiah are probably the most effective part of this old work, but for some reason when great religious work of this kind are given in a church setting, the tempi are often slowed, so that there is not the brilliancy or effectiveness of a concert hall performance. This was the case with such choruses as And the Glory of the Lord; O Thou That Tellest Good Tidings to Zion; For unto Us a Child Is Born; His Yoke Is Easy and His Burden Is Light. They were all sung with good tonal effect and climaxes. Glory to God in the Highest, sung by the one hundred children and the men's choir, was the only chorus heard in accordance with metronome markings, and this, although not as brilliant as other numbers, was still the most effective.

Betty Boldrick, soprano, has a voice that completely filled the church of 1,600 listeners. If she had been assigned the brilliant solo, Rejoice Greatly, O Daughter of Zion, instead of this number being sung in unison by the sopranos of the chorus, this would probably have been her best solo of the afternoon. As it was, her best singing in the first part was in the lovely Come unto Him, but the phrases were broken in many places because of the slow tempo. Kay Fessenden is the possessor of a small but beautiful quality of voice and she was enjoyed in the recitative, Behold a Virgin. Charles Fritz, the tenor on this occasion, was best in his first number, Every Valley Shall Be Exalted, although his is not a large voice. Eugene Pearson, bass, filled the auditorium completely with a sonorous tone and was at home in the recitative, Thus Saith the Lord of Hosts, and the aria following, But Who May Abide.

Clarence D. Kellogg, organist, gave good support to both chorus and soloists, and Daisy Sinclair at the piano was a power. Dr. Smallman inaugurated something new when taking The Messiah to a church auditorium this year.

C. D. K.

Cecilian Singers Appear

LOS ANGELES.—The Cecilian Singers, a women's chorus of fifty voices under the conductorship of Dr. John Smallman, gave a program in the Philharmonic Auditorium, December 16, before a good sized and enthusiastic audience. This chorus is composed of teachers in the public schools and Los Angeles can be congratulated on having so many good looking teachers with voices that must be a pleasure for Dr. Smallman to train in musical literature for a concert of this kind.

Assisting was a surpliced boy choir of one hundred voices. This large choir marched down the theatre aisle and on to the stage singing the old plain song, O, Come, O, Come, Emmanuel, with Dr. Ray Hastings at the organ, and the Cecilian Singers joining in the last two verses. Following this was a carol O All Ye People, Give Ear, by Praetorius-Geer which was sung by both the boys and ladies with incidental solos by Ruth Somerindyke and Stella Dutton.

Other offerings included five choruses from Bach's Christmas Oratorio; a Hungarian folk song The Voice of Jesus, by Kodaly; Diack's Son of Mary and the beautiful La Procession by Cesar Franck, all of which numbers were interpreted with good tone, precision and attack and release, showing the finest kind of training under the versatile Dr. Smallman.

Ruth Somerindyke, soprano, appeared in a group of three songs with Bach, Trunk and Ravel. She disclosed a well trained voice and her singing of this group was well received by the audience. She was recalled many times.

Concluding numbers by the Cecilians were three folk songs and then four ladies choruses, The Lass with the Delicate Air by Arne; Music When Soft Voices Die; L'Heure Exquise by Poldowski with an incidental solo by Kay Fessenden, contralto, and The Lark by Gretchaninoff which ended the program. Miss Fessenden's voice is of beautiful quality and has been well schooled. Daisy Sinclair was the efficient accompanist.

C. D. K.

Lester Donahue in Coast Recital

LOS ANGELES.—Lester Donahue, pianist, gave a recital December 18 at the Catholic Women's Club of Los Angeles. The auditorium of the club house was filled to capacity for a program consisting of the Bach-Busoni, Chaconne; Debussy's Cathedrale Engloutie; Noel by Gardiner; Island Spell by Ireland; and the G minor ballade of Chopin. Griffes' White Peacock; Liszt's Liebestraum and Mr. Donahue's brilliant playing of Liszt's St. Francis Walking on the Waves brought the program to a close. McDowell's Etude Hungarian was given as an encore.

Mr. Donahue is a satisfying pianist, having an impeccable technic and definite ideas as to the interpretation of all piano works.

C. D. K.

RAMBLING AROUND

Sidor Belarsky, basso, formerly singing with the Chicago and San Francisco Operas, is now located in Los Angeles. He founded the American Opera Company after coming to Southern California and performances of Boris Godounoff and other operas were presented in English last spring at the Philharmonic Auditorium. Mr. Belarsky gives a recital at the Biltmore Hotel on January 5, for which an interesting program has been arranged. He gives recitals at Tucson, Ariz., January 10; Oakland, Cal., January 20; San Francisco, January 23; Logan, Utah, February 3. Max Rabinovitch will be the accompanist for the Los Angeles recital and A. Brodsky for the other engagements.

* * *

Mozart's Don Giovanni will be the next reading by Leon Rains at the Hollywood Opera Reading Club in January. Allan Watson will sing a baritone role. Tschaikowsky's Pique Dame with Nina Koshetz is to be given by Mr. Rains under the same auspices later in the season.

* * *

The Dominant Club (Olga Steeb, president) offered a Christmas program at the Women's Athletic Club on December 21. The program was given by Mary Seiler, harpist and lecturer, and the American Opera Ensemble of thirty voices (Wright Whitlock, director).

* * *

An American Fantasy by Harlow John Mills is the title of a new orchestral composition which was played for the first time anywhere by a symphony orchestra on December 26 at the Federal Music Project Building, under the direction of Modest Altschuler. This is one of the various units of the Federal Music Project inaugurated in Los Angeles. In addition two choral groups were featured, a mixed chorus and a Negro chorus. The choral ensembles appeared under the general direction of Vernice Brand, who is in charge of this unit.

* * *

L. E. Behymer, Pacific Coast impresario, celebrates four Golden Jubilee events in 1936—January third, fifty years married to Nettie Sparkes Behmyer; June eighth, fifty years of residence in Los Angeles; October seventeenth, fifty years in dramatic, operatic, concert and lecture management; October twenty-seventh, fifty years since presenting the first grand opera venture in Southern California. A reception was to be given January 3 at the home of his son in Los Angeles in commemoration of the Golden Wedding Anniversary.

* * *

Lillian Sloane, formerly assistant to Albert Jeannotte of New York, has been located in Hollywood for the past ten years teaching voice to stage and movie stars. Important personages now studying with her or having studied in recent years include Michael Bartlett, Evelyn Laye, Peggy Wood, Nannette Guilford, Carmel Myers, Leatrice Joy, Norma Talmadge, Mary Astor, Nancy Carroll, Blanche Sweet and Buddy Rogers. The first musical revue made into a picture by Metro-Goldwyn-Mayer was Broadway Melodies in which Bessie Love was starred, a pupil of Mme. Sloane. The latter is now teaching again after a lapse of two years. Since leaving New York, Mme. Sloane has represented Jeannotte's studio on the Pacific Coast.

* * *

Dorothy Tillman, soprano of Ardmore, Oklahoma, and Chicago, in now in Hollywood after three years of traveling from coast to coast in the role of the Madonna and solo singer in the Great European Passion Play. The company consists of twenty-five players, and the orchestra and chorus are recruited in each city visited. Dr. Alfred Wolff is the author of this play in English. Mary Casey, pianist of Chicago, is the business manager and advance agent of the company.

C. D. K.

PAULA HEMINGHAUS

recently appeared as contralto soloist with John Charles Thomas on the Vince program (WEAF). Miss Heminghaus also took the part of Ruth in the radio premiere of Kurt Weill's The Eternal Road, the production that Max Reinhardt is staging. The contralto's regular programs include bi-weekly appearances as soloist on the Chandler Goldthwaite Hour from WEAF.

Harold Hurlbut
TEACHER OF VOICE
Teacher of DICK POWELL, ERIK RHODES AND OTHER STARS
De Reszke Exponent
2150 Beachwood Dr., Hollywood, Cal.

GLEN ERIKSON
BASS-BARITONE
with
PARAMOUNT STUDIOS
Hollywood, Calif.

MARGARET ELLEN MacCONACHIE
STUDIOS
TEACHER OF VOICE
Address care of Musical Courier, Roosevelt Hotel, Hollywood, Calif.

JOHN SMALLMAN
TEACHER OF VOICE
Coaching in Oratorio and Lieder Singing
Mus-Art Center
Phone Prospect 8474
Los Angeles, Calif.

JOY McARDEN
SOPRANO
de l'Opera, Paris
Opera, Oratorio, Concert
TEACHING
117 Fremont Place.
Los Angeles, Calif. WY 7163

ARTHUR ROSENSTEIN
ACCOMPANIST and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 3788

FRANK FOREST
TENOR
PARAMOUNT STUDIOS
CHICAGO CIVIC OPERA
Management:
(Concerts—Opera) N.B.C.
(Pictures) Myron Selznick & Co., Inc.,
Hollywood, Calif.

A Novel for Musicians
JAKE
by Naomi Royde-Smith
"A musical novel of really exceptional merit, exciting, sensitive, moving; a delight for those who know music."
—The Forum
all bookstores $2.50
MACMILLAN • New York

NEW YORK CONCERTS

DECEMBER 21

Kirsten Flagstad For the benefit of the Town Hall Endowment Fund, Kirsten Flagstad gave a song recital in that auditorium, and attracted one of the largest and most enthusiastic audiences ever gathered there.

The applause had full justification, for the popular soprano of the Metropolitan was in superb estate and gave lavishly of beautiful voice and convincing interpretative art, both projected with dignity, sincerity, and deeply musical purpose.

On this occasion, Mme. Flagstad gave especial joy to her listeners by enriching her program with some Wagnerian numbers, Elsa's Dream and Euch Lüften from Lohengrin, and Dich theure Halle from Tannhäuser. It is superfluous to tell how the artist delivered those operatic excerpts, of which she is a recognized brilliant and authoritative exponent. Even though orchestral accompaniment was lacking, Edwin McArthur's resourceful piano support furnished remarkable fullness and color. The intimate atmosphere of Town Hall did the rest. It was possible to follow accurately each syllable of the text and to note Mme. Flagstad's fine sensed welding of them with every note of the music.

In songs by Strauss (some unfamiliar ones), Marx, Grieg, Jordan, Michael Head, Ernest Charles and Frank Bridge, the recitalist gave eloquent performances, admirably tempering her inherently ample volume of tone to their lesser dynamic requirements.

Encores were in plentiful evidence and gave added stimulus to a memorable evening of rare achievement.

DECEMBER 22

John Goss and the London Singers An audience of unusual size and enthusiasm congregated at Town Hall on Sunday afternoon to hear the recital of John Goss and the London Singers. The program was of unusual and interesting content, embracing Old English songs, including the French and English songs of Agincourt (1415), arranged by Dr. Healey Willan, and Down Among the Dead Men (Cavalier Song), arranged by David Carver; a Lieder group by Schubert, Mozart and Schumann, the Mozart number being Trink-Kanon, setting forth the joys of the cup that inebriates; three Chansons Canadiens (further arrangements by Dr. Healey Willan); five Old English carols; and an assortment of Sea Shanties in arrangements by Sir Richard Terry, S. Taylor Harris, Clive Carey and E. J. Moeran. Mr. Goss offered as a solo group settings for four songs from Shakespeare by Dr. Arne, T. Linley and W. Linley.

In this varied list the singers presented music ranging through folk expression, religious sentiment, lyricism, and robust comedy. The ensemble is one of excellence, from the point of view of unity of tone and as to flexibility of interpretation. Mr. Goss has a voice of ingratiating quality, used with skill and discernment. The audience gave every manifestation of delight in the afternoon's entertainment, recalling the participants for frequent encores, especially at the end, when the solicitations of their hearers re-assembled Mr. Goss and the London Singers for several additional numbers.

DECEMBER 26

Philharmonic Orchestra Beethoven's Eroica, Schönberg's Verklärte Nacht, and Schumann's cello concerto (Emanuel Feuermann, soloist), constituted the program for the usual Thursday, Friday and Saturday Philharmonic Orchestra concerts at Carnegie Hall. On Sunday afternoon, Bach's suite No. 2, B minor, was substituted for the cello number.

Familiar music, all of it, and eminently in the interpretative domain of Otto Klemperer, who gave of his most illuminative and warmly felt readings. The early Schönberg score remains lovely and an abiding reproach to most of the hard-to-take compositions which came from his pen in later years.

Feuermann's refined musical art, authority, noble tone and polished technic shone outstandingly in the concerto and brought a deserved ovation for the masterful cellist. The work itself is one of the lesser examples by Schumann, and unless played by a true artist, exerts small appeal.

The Sunday matinee concert marked Klemperer's final seasonal appearance with the Philharmonic, and the audience gave him convincing proof of their liking and admiration.

DECEMBER 27

Lincoln Cathedral Choir The New York debut of the Lincoln Cathedral Choir of Nebraska, now making a concert tour of the East (including an appearance on Christmas at the White House), took place in Carnegie Hall on this evening. The stage had been arranged strikingly with a white covering, and the lights from reflectors illumined the white and black gowns of the young singers. A mixed group of fifty-five comprises the organization under the direction of John M. Rosborough. The tour is being sponsored by a committee of musicians, with Lily Pons as honorary chairman.

In a concert including many liturgical numbers of old and modern vintage, the choir demonstrated an outstanding ability to create and sustain blended organ tones. Its humming effects are unusual for their sonority, warmth and roundness of tone, unlike the more piercing, instrumental timbres of Russian organizations, for example. There is also an intimate atmosphere in its performances, a mellow and consolatory quality to its voicing of hymns and motets, which doubtless derives from its activity in the Cathedral at Lincoln, Neb.

The program included Bach's Sing Ye to the Lord, a taxing work of contrapuntal structure, which was sung vigorously and with clean articulation of parts; Mendelssohn's lovely Ave Maria, one of the most effective of the numbers; Schreck's impressive Advent Motet; Agnus Dei by Kallinikoff; an eighteenth century Noel by Gevaert; Fischer's Song of Mary (unusually beautiful in its *pianissimo* effects); Christiansen's From Heaven Above and Beautiful Savior; Tschesnokoff's Salvation in Created; Tschaikowsky's O Praise Ye; Gretchaninoff's O God, Hear My Prayer and Nunc Dimittis; Sullivan's O Gladsome Light; Lutkin's striking version of the twenty-third Psalm, entitled Shepherd; and a number of extras, some of which were announced from the stage, and included Lost in the Night.

In all its singing, the Lincoln Cathedral Choir evidenced a high responsiveness between conductor and singers. Attacks and closes were skillfully coordinated, balance of parts generally well maintained, and in particular the ability of the ensemble to supply a carefully subordinated background to several solo singers was distinguished. The solo voices were also well chosen by reason of quality and carrying power, to cut through the mass body of tone. Much credit should go to Mr. Rosborough for having evolved so pliant and warmly responsive an instrument as this choir, which is certainly one of the best-trained and most individual choral groups to be heard in this country.

The suggestion might be made that, in its concert appearances, the liturgical numbers could profitably be varied by a greater ingredient of secular works. The audience received its performances with strong evidences of approval.

Enid Szantho At Town Hall on Friday night Enid Szantho, contralto, who has appeared widely in opera and oratorio in Central Europe, was presented in her first New York recital. Miss Szantho's program held works of Handel, Brahms, Schubert, Hugo Wolf, Mahler, Eugene Hubay, Eugene Zador, Richard Strauss and a Hungarian folksong, Szomorú füz ága. A voice of unusual range was disclosed with a lovely quality and full, round tone. The dramatic timbre of this contralto plus the judicious use of *forte* employed revealed the singer as an artist worthy of the excellent reputation she enjoys abroad. In low register there was a firm and smooth intonation, while the top notes were attained with equal clarity and facility. No wavering could be noted on sustained phrases for an impeccable breath control made possible a vocal production with ample power in reserve. Miss Szantho delighted her listeners in the German portion of her list and she succeeded admirably in the Hungarian. No criticism is forthcoming for her diction which she showed to be exemplary even in an English number which she added as one of her encores.

Throughout the evening the large audience responded warmly with prolonged applause after the especially appealing items. Miss Szantho accepted the cordial reception charmingly and responded to insistent demand with encores. Paul Ulanowsky was the excellent accompanist.

Trudi Schoop and Her Comic Ballet An evening aptly described on the printed program as tragi-comedy was presented by Trudi Schoop and Her Comic Ballet in their American debut, which opened a ten-day stay at the Majestic Theatre. There were two chains of episodes, Want Ads, which gave brief and expressive glimpses of the stories behind the conventionally-phrased notices in the press; and Fridolin on the Road, the adventures of a youth from the time he weeps in farewell to his mother until, after divers vicissitudes, he takes leave of his wife and her relatives in a much more cheerful frame of mind.

(*Continued on page* 19)

LOUIS BAILLY
CURTIS INSTITUTE
(In charge of Viola and Chamber Music Depts.)
in New York Friday to Monday
30 West 56th St. CIrcle 7-3896

MME. EDITH W.
GAUDENZI
TEACHER OF SINGING
Among her artist-pupils are: Dorothy Baker, William Bowers, Vandy Cape, Dorothy Chapman, Everett Clark, Claudio Frigerio, Charles Haywood, Elvira Helal, Gloria LaVey, Stanley Lichtenstein, Marianne Mabee.
129 West 78th Street (Tel. ENdicott 2-3646) New York City

JOHN REDFIELD
FELLOW OF THE ACOUSTICAL SOCIETY OF AMERICA
AUTHOR OF "MUSIC, A SCIENCE AND AN ART"
AUTHORITATIVE INSTRUCTION IN ALL BRANCHES OF
MUSICAL ACOUSTICS
PRIVATE LESSONS, CLASSES, PUBLIC LECTURES, CORRESPONDENCE COURSE
APPOINTMENT MADE BY LETTER ONLY—ADDRESS, "MUSICAL COURIER"

Reserved for
COSTUMES for GRAND OPERA
LARGEST AUTHENTIC COSTUME STOCK IN AMERICA
Low Rental Prices
VAN HORN & SON, Inc.
THEATRICAL COSTUMERS
Est. 1852 PHILADELPHIA, PENNA.
Send for Estimates

LOUDON GREENLEES
SCOTTISH BARITONE

RETURNS FOR
Second Concert Tour This Season
and will appear in the following Cities:

Jan. 20—Seattle, Wash. (Orchestra)
" 22-28—San Francisco, Calif.
" 28-31—Los Angeles, Calif.
Feb. 11—Ithaca, N. Y. (Orchestra)
" 18—New York, N. Y. (Recital)
" 25—Boston, Mass. (Recital)
Mar. —Bloomfield, N. J. (Orchestra)
" 7—Staunton, Va.
" 24—Indianapolis, Ind. (Orchestra)

For Season 1936-37 Bookings
Address
Exclusive Management
ANNIE FRIEDBERG
Fisk Building
250 W. 57th St. New York
Steinway Piano

. . . . NEW MUSIC OF INTEREST IN WINTER LISTS

REVIEWED BY LEONARD LIEBLING
FOR TWO PIANOS, FOUR HANDS

Sonata (Homage to Brahms) for two pianos; by Frederick Nichols.

A four-movement, fifty-seven-page opus revealing scholarly endeavor and earnest musicianship. Solid musical ideas treated with consistent thoroughness.

The sub-title "Homage to Brahms" is no idle formality, for Brahmsian indeed are most of the melodies and much of their handling by Mr. Nichols. His admiration for the master leads him to strong reminders of the F minor piano sonata, the E minor symphony, the B flat piano concerto, and some of the chamber music.

However, one overlooks the resemblances in view of Mr. Nichols' dedication, and because of his altogether well-knit construction and *Klaviersatz*—also in the manner sonorous of Brahms.

Duo pianists will find this sonata to be material for intimate communion, rather than a means of easy appeal to a mixed body of listeners. (Oxford University Press, London; Carl Fischer, Inc., New York.)

Liebesfreud, Caprice Viennois, Schön Rosmarin, by Fritz Kreisler; arranged and transcribed for two pianos by Morton Gould.

Well factured and useful material, used with success on the radio by the two-piano partners, Gould and Shefter.

There has been no attempt to expatiate upon the violin originals, and change them into elaborate piano fantasias. Mr. Gould is content to furnish keyboard idiom and permit Kreisler's amiable music to tell its own attractive story. Considerable technical dexterity is required in the playing especially of the Caprice, and the double notes of Rosmarin. Fingerings are supplied for the more tricky episodes. (Carl Fischer, Inc., New York.)

Czardas, by V. Monti; transcribed for two pianos by Morton Gould.

Magyar music of traditional kind, with sentiment for an introduction and whirling dance-rhythm as a finale. There is good two-piano balance. No harmonic subtleties or rhythmic puzzles bar the way to quick understanding. (Carl Fischer, Inc., New York.)

Reviewed by R. M. Knerr

Books

Essays in Musical Analysis; Volume I, and II, Symphonies; by Donald Francis Tovey.

The first two of a series of five volumes, comprising a collection of program notes written by Sir D. F. Tovey, mainly for his concerts with the Reid Orchestra of Edinburgh. With the musical erudition and intimacy of style which distinguish the contributions of this versatile musician, lecturer and teacher, Volume I sets forth analyses of the nine Beethoven symphonies (the last treated more fully in Volume II); the four symphonies and two serenades of Brahms; eleven symphonies of Haydn; five symphonies, the Haffner serenade and piano sonata in F major by Mozart; four symphonies by Schubert, and Mendelssohn's Italian symphony.

Volume II discusses three symphonies by Schumann, that of César Franck, the fourth and sixth by Bruckner, the Pathetic of Tschaikowsky, four by Dvorak, the F minor of Julius Röntgen, the E flat of Elgar, the C major and E flat major of Sibelius, Vaughan Williams' Pastoral, Beethoven's Choral Fantasia, Brahms' Haydn variations, Dvorak's variations, op. 78, Parry's Symphonic Variations, Mendelssohn's Scherzo in G minor, Dvorak's Scherzo Capriccioso, Brahms' Academic Festival and Tragic overtures, Beethoven's overture Zur Weihe des Hauses and Grand Fugue, nine orchestral works of Bach, Handel's organ concerto No. 7, Röntgen's triple concerto, Vaughan Williams' Concerto Accademico for violin and string orchestra, and Holst's Fugal concerto and Fugal overture.

These are volumes rich in "meat" and abounding in musical illustrations, so simplified that they can be easily played on the piano; a valuable addition to any musician's library. (Oxford University Press, London and New York.)

A Short Treatise on Gregorian Accompaniment, by Achille P. Bragers.

Of value to organists in Catholic and Anglican churches where plain song is in use is this treatise by Mr. Bragers, who studied at Brussels, Malines and Solesmes and is a member of the faculty of the Pius X School of Liturgical Music, New York. The subtitle of the book states that it is done "according to the Principles of the Monks of Solesmes," the fountain-head of modern research in Gregorian style. The first section takes up the following subjects: Gregorian tonalities, harmonies proper to the accompaniment of Gregorian music, placement of chords, style of Gregorian accompaniment, and cadences. Part Two discusses the eight modes in use in that system. Part Three reviews the subject, gives practical suggestions and considers preludes, interludes and modulations. An appendix contains a series of sixteen completely harmonized melodies in the various modes. At the end is a glossary of technical terms. There are many musical illustrations scattered throughout the text, the general style of which is direct, concise and as simple as it is consistent with the subject. (Carl Fischer, Inc., New York.)

For Symphony Orchestra

Organ Toccata and Fugue in D Minor, by J. S. Bach; transcribed for orchestra by Klenovsky (Sir Henry J. Wood).

Unlike some recent cases of "ghost" orchestrating, Sir Henry comes into the open by assuming responsibility for this work, and his picture appears on the front cover of the miniature score at hand. The superb and largely conceived organ score of Bach is arranged tellingly for a large orchestra, the composition requiring virtuoso playing of the first order to do it justice. The instrumentation includes twenty first violins, sixteen second violins, twelve violas, twelve cellos, ten double basses; four flutes (one to double the piccolo), three oboes, *cor anglais,* three clarinets, one bass clarinet, three bassoons, one double bassoon, six horns, four trumpets, four trombones (two tenor, one bass, one contrabass), tuba, timpani (pedal mechanical), celesta, glockenspiel (military steel bars), side drum, tenor drum, gong, cymbals and triangle, largest tube bell in D, organ and two harps. (Oxford University Press, London and New York.)

Job, a Masque for Dancing; founded on Blake's Illustrations of the Book of Job, by Geoffrey Keynes and Gwendolen Raverat; music by R. Vaughan Williams (miniature score).

An ambitious work for full symphony orchestra, first heard at the Norwich (England) Festival in 1930, and the next year given a stage presentation in London. The action requires ten scenes and an epilogue to present its ancient drama of conflict in the soul of man humbled by adversity. There are numerous solo and group dance numbers of most ingenious and even amusing nature, such as the minuet of the sons of Job and their wives, a measure "formal, statuesque and slightly voluptuous." Satan's Dance of Triumph also offers scope to a skilled dancer.

Vaughan William has provided a modern score, written with originality, freshness and erudition, embodying some antique suggestions, but calling forth the riches of contemporary coloristic and rhythmic devices. The orchestra includes strings, three flutes, two oboes, cor anglais, two clarinets, bass clarinet, E flat saxophone, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, two harps, organ, timpani, and various percussion instruments, as well as additional players, *ad lib.* There is also a version for small theatre orchestra, done by Constant Lambert. (Oxford University Press, London and New York.)

For Two Violins, Cello (or Contrabass) and Organ (or Piano)

Three Sonatas, by Mozart; edited by Franz Burkhart.

Suitable for performance either by solo players or by a string choir with organ, harmonium or piano, these three little sonatas by Mozart are simple and brief works of delightful nature. They are among the ten sonatas in this form composed (the first and third in 1776 and the second in 1771) while Mozart was in the service of the Archbishop of Salzburg. They were played, the editor states, in the Cathedral there during High Mass instead of the Graduale. The style is derived from the older church sonata but already exhibits chamber music characteristics, and is marked by Mozart's vivacity and mastery. The three works cover only thirteen pages. (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

For Two Violins and Piano (or Harpsichord)

Suonata da Camera, by Antonio Caldara (1670-1736); edited by Dr. Karl Geiringer.

A work of the older Italian school, consisting of five pages in score. It is made up of short sections based on dance forms, as in the suite. These are, respectively, an *alemanda, corrente, giga* and *gavotta*—ending rather unconventionally with a slow and stately section. The composition shows original harmonic clashes for its period, and is marked by tender and sentimental grace as well as spirited rhythms. It may be played by a small or large string ensemble, including also cellos and basses, in the latter case. (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

For String Quartet or String Orchestra

Consort for Four Voices, by Mathew Locke (1610-1677); edited by F. J. Giesbert. Vol. I, Suites in D minor, D major and F major.

To the modern taste, which inclines to preclassic music, this modal polyphony of Tudor days offers an attractive novelty. The three Locke suites are composed of twelve brief sections which may be played as one continuous composition. The works were composed at a time when the consort of viols was being displaced by the violin and may be played by either instrument, or by a quartet of German flutes. The edition has been made from the autograph score in the London Royal College of Music. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

For Violin and Piano

Concerto, op. 33, by Martino Mascaro.

Traditional qualities distinguish this practically devised concerto. There are extended rapid scale passages in the opening *allegro* movement; followed by an expressive little *andantino,* with a cadenza and ending in more passage work; while the final *allegro giusto* is an animated piece of writing with double-stopping. Of moderate length and virtuosic mould, if not of outstanding originality, the work is interesting as a contemporary but in no sense modernistic addition to the repertoire. (Carl Fischer, Inc., New York.)

For Piano Solo

Pieces We Like to Play; edited by Gail Martin Haake, Charles J. Haake and Osbourne McConathy.

A collection of piano solos, issued separately, designed for teaching purposes, under scrupulous editorial supervision. Four Little Dances by Bach and Four Little Classics by Handel, Purcell, Arne and Pachelbel, are especially valuable, the first of grade two, the second of more advanced requirements, both arranged by C. J. Haake. Elementary teaching pieces by contemporary writers and of picturesque, descriptive qual-

NEW MUSIC

ELKAN-VOGEL CO.

Harp Solo		Voice and Piano	
Leonardo, J.—Scherzo (an original *easy* teaching piece)	$.50	Klemm, G.—Love Is Calling	$.50
Handel-Salzedo—The Harmonious Blacksmith	.80	Cornelissen, A.—Song	.50
Brahms-Salzedo—Lullaby	.40	Cornelissen, A.—Celia	.50

Write for copies on approval

ELKAN-VOGEL CO., Inc., 1716 Sansom St., Philadelphia, Pa.

THE COMPOSERS PRESS,

NEW COMPOSITIONS BY CHARLES HAUBIEL
SUITE PASSECAILLE

for two pianos		published in score	
Allemande	$.90	Sarabande	$.70
Menuet	.80	Gavotte	.90

Menuet, played by Wright & Howells, duo-pianists, on their Thursday WABC broadcast.
Letter from PERCY GRAINGER, ". . . how much charm was lent to it by the ethereal and mysteriously lovely sounds of your music are still continually in my memory. Especially such coolly exquisite phrases as the 2nd page of the Allemande. . ."
May Be Had on Approval Through Your Local Dealer
THE COMPOSERS PRESS, Inc., 113 West 57th St., New York, N. Y.

HARCOURT, BRACE & CO.

RECENT MUSIC PUBLICATIONS

SONGS TO SING TO CHILDREN	Price $2.00	MODERN SONATAS FOR VIOLIN	Price $5.00
WALTZES FROM VIENNA	Price $2.50	SYMPHONIES OF BRAHMS AND TSCHAIKOWSKY IN SCORE	Price $3.00
LYRIC SONGS FROM GRAND OPERAS	$2.00	THE DAYS OF THE HARPSICHORD	$2.50
PIECES FOR TWO PIANOS	Price $7.50	THE DAYS OF HAYDN, MOZART AND BEETHOVEN	Price $2.50
PIECES FOR VIOLONCELLO	Price $5.00	THE DAYS OF SCHUBERT, WEBER AND MENDELSSOHN	Price $2.50
PIECES FOR ALTO SAXOPHONE	Price $5.00	THE DAYS OF CORELLI AND BACH	$2.50
SYMPHONIC PIECES FOR ORGAN	Price $5.00	THE DAYS OF VIOTTI AND SPOHR	$2.50
THE NINE SYMPHONIES OF BEETHOVEN IN SCORE	Price $3.00		

Send for free illustrated descriptive circulars

HARCOURT, BRACE AND COMPANY
NEW YORK
383 MADISON AVENUE

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

ISSUED BY REPRESENTATIVE PUBLISHERS . . . .

ity are the following: Pirate Caves, Rastus and His Banjo, and A Russian Dancer, by Berenice Viole; Chapel Bells, by Juan Masters; Witches at Midnight, by Dorothy McGrath; In a Toy Shop, by L. Leslie Loth; The Brave Mosquito, by Edna Sherman; and Puss in Boots, by Maxwell Eckstein. (Carl Fischer, Inc., New York.)

Toccata in C Major, by Anthony Chaplin.

Based on a fragment by Domenico Scarlatti, this piano number has a simple thematic makeup suggesting the pre-classic Italian school, but treated with modern freedom of development. It is an *allegro assai* of flowing and tranquil limpidity, genial in melody and of great clarity in form. (J. and W. Chester, Ltd., London.)

Polka, by Lennox Berkeley.

Lively and infectious in rhythm, and of virtuosic development, this work by a contemporary British composer is a good piece for the player who wishes to show off his accomplishments in *brio*. (J. & W. Chester, Ltd., London.)

Ballet Music from Orpheus (Gluck), transcribed by Hugh Hodgson.

A brief fantasia on the Dance of the Happy Spirits from Orpheus, in which the glowing and exquisite melody is subjected to some virtuosic treatment, including a series of cadenzas which are doubtless effective, if hardly in the spirit of the original. (Schroeder & Gunther, Inc., New York.)

In Rhumba Rhythm and **Nocturne in the Form of an Etude,** by L. W. Rovenger.

The popularity of the Cuban dance form, the rhumba, in the ballroom has led Mr. Rovenger to incorporate it in a graceful, rhythmic piano study in staccato vein, which is tasteful and of lively makeup His Nocturne is a slow and expressive study with limpid arpeggio passages, the whole covering only two pages Fingerings are indicated in both compositions. (Schroeder & Gunther, Inc., New York.)

The Snake Charmer, by William O. Munn.

The tones of the snake charmer's instrument and the sinuous swaying of the reptile to its rhythm are suggested in the light, legato measures of this *allegretto*. The number is tuneful, appealing of simple technical demands, approximating the second grade, carefully edited, and useful for teaching purposes. (G. Schirmer, Inc., New York.)

For Cello (or Violin) and Piano

Esquisse, by N. Karjinsky.

A brief sketch of pleasing virtuosic character, giving some opportunity for *pizzicati,* double-stopping and octave playing in the slow middle section. The dedication is to Paul Bazelaire, professor of the Paris Conservatoire. (J. & W. Chester, Ltd., London.)

For B Flat Cornet (Trumpet)

Anita, Valse Rubato, by R. B. Hayward.

An advanced solo work for trumpeters, requiring some virtuosity, as it abounds in cadenzas and other rapid passages. Issued both with piano and with band accompaniment. (Carl Fischer, Inc., New York.)

The Old Refrain, Viennese Popular Song, arranged by A. R. Ranger.

A simple arrangement of the popular Viennese tune. Also issued for solo flute, both with piano accompaniment. (Carl Fischer, Inc., New York.)

For Two Flutes, Oboes or Clarinets

Canon, from sonata in F Minor, by Wilhelm Friedemann Bach; arranged and edited by Quinto Maganini.

Mr. Maganini, himself a flutist of skill, has given a lively and scholarly transcrpition to a dainty work in canon form by the son of the great Bach. Appropriate both for teaching and concert work. (Carl Fischer, Inc., New York.)

Method for Solo Clarinet

School of Clarinet Technic, Book One, by Frank Hruby.

This collection of exercises both for the right and left hand is designed as a progressive series of technical studies for the beginner. Evidently the work of an expert, it combines much material in relatively little space, and is useful for teachers of the instrument. (Carl Fischer, Inc., New York.)

For Violin and Orchestra (or Piano)

Suite, by Jean Françaix.

As a piece of *bravura* writing, this suite offers great opportunity to a virtuosic performer. The opening section, a muted *moderato con moto,* consists entirely of rapid scale passages, to be played *ppp*. The brief *lento* is characteristically poignant and dies out at the close on a long-held altitudinous note. The impish, staccato *scherzo,* an *allegretto* section with piquant pizzicati notes, and with heavily scored chromatic accompaniment, leads into a finale of sweeping and brilliant nature. There is songful cantabile writing, above an accompaniment like that of plucked strings (in triple time) to vary the final episode. The work as a whole shows the typical energy, wit and erudition of this young French composer. (B. Schott's Söhne, Mainz and London; Associated Music Publishers, Inc., New York.)

Songs

Fishing; by Harvey Enders.

A lively setting of an anonymous humorous poem in which a man tells how he went fishing with a lady, and of their efforts to snare the fish, to no avail. The climax comes with the happy announcement that the fisherman himself was the only one "landed." There is a happy lilt to this sprightly song which will make it especially attractive to the bluff male singer with engaging comedy talents. The tune is rhythmically well marked and undergoes some expressive changes in key. There is also a welcome ingredient of sentiment. Vocal range, C to F. (Galaxy Music Corp., New York.)

Two Souls (Seelen); music by A. Walter Kramer; German text by Paul Wertheimer; English version by Rosalie and A. Walter Kramer.

Marked "slowly, with tender meaning," a somewhat mystical short poem comparing two lonely souls to "trees whose roots in blue and gold are held . . . so near, yet ever parted," has a subdued but forceful setting. The voice part is simply written, but with original treotment, and the accompaniment maintains an atmosphere of tense feeling by the use of octave passages above a varying, rich series of chords. The vocal compass is from C to F. (Galaxy Music Corp., New York.)

Love Is Calling; words by Daniel S. Twohig; music by Gustav Klemm.

Hearty and quick-moving is the tune which Mr. Klemm has given to this not-too-sentimental love ballad. The direction says that it shall be sung "with spirit and abandon." It has a compact quality and a well-marked rhythm that entitle it to entry in the class of popular favorites among the lighter type of salon songs. For the market for which it was doubtless designed, it is an expert piece of work. Range, F to A. (Elkan-Vogel Co., Inc., Philadelphia.)

When I Am Dead, My Dearest; words by Christina Rossetti; music by Edward Harris.

The poignant verses of the Victorian poetess are mated to an effective and simply devised musical dress by Mr. Harris. It is of pronounced singability and wistful charm, with tuneful theme and solid chords in the accompaniment. Issued for high voice (C to G) and for low-medium voice (A to E). (J. Fischer & Bro., New York.)

If I Were King; words by Justin Huntly McCarthy, French version by M. Devries; music by Louis Campbell-Tipton.

A new Campbell-Tipton song is something of an event. The gifted composer, who died in 1921, contributed at least two songs which have attained the place of classics—the harmonically lovely A Spirit Flower and The Crying of Water. This posthumous work is a love song of heroic, gallant nature, melodious, vigorous and colorful, with a jubilant climax on sustained high tones. It is especially suitable for the male singer. Published both for high and low or medium voices, with ranges respectively from D sharp to F sharp (optional A) and from C to E flat (optional G flat). (G. Schirmer, Inc., New York.)

Album of Songs by Rudolf Friml.

A dozen numbers from Friml's operettas collected under one cover. Many are well known, a few not so familiar. The songs are for various voices, the medium range predominating, though there are one or two suitable for a high soprano. Represented are: Love Is Like a Firefly, When a Maid Comes Knocking at Your Heart, and Giannina Mia, all from The Firefly; The Bubble, and Something Seems Tingle-Ingleing, from High Jinks; Katinka, Rackety-Coo, and Allah's Holiday, from Katinka; and various excerpts from The Little Whopper, Tumble In, and Glorianna. The delightful tunes preserve their glow, even when the lyrics have worn pretty threadbare. With piano accompaniment. (G. Schirmer, Inc., New York.)

For Three-part Women's Chorus

Frank La Forge's Sailors, an atmospheric song, with contrast of the old days of sailing vessels with the new ships of today, "mighty marvels of steel and steam," offers a sturdy, melodious number. (G. Ricordi & Co., Inc., New York.)

For Four-part Mixed Chorus

Kalinka, a lively Russian *a cappella* folk number, music by Petroff, transcribed by Aschenbrenner, includes a tenor solo. The other parts supplement it racily with a chorus of "booms" and "la, la, las." The work is in the repertoire of the Chicago Symphonic Choir. (M. Witmark & Sons, New York.)

Cuckoo Song by Lemlin, utilizes two groups of sopranos to represent the calls of this bird, in addition to the four vocal parts. Medley from the Sunny South (Victor Harris) combines some of the most familiar folk-songs charmingly. Clara Edwards' lilting By the Bend of the River is efficiently arranged by Carl Deis. The spiritual, Golden Slippers, makes an attractive *a cappella* number, in the setting of Edward Zeiner. Also unaccompanied is Noble Cain's The Music of Life (this, however, is in eight parts, giving a most rich and organ-like harmony). (G. Schirmer, Inc., New York.)

H. T. Burleigh's transcription of Mister Banjo, the familiar Creole Song, excels in its pungent melody, with accompaniment of banjo effects by the men, while the women's voices carry the tune. Handel's Come and Trip It, in Kenneth Yost's arrangement, is a good item to show off flexibility of voices and mastery of florid runs (it is also issued for four-part male chorus). The Negro Spiritual, O Lord Have Mercy on Me, is another Burleigh setting of quaint words and sonorous vocal effects. (G. Ricordi & Co., Inc., New York.)

NEW MUSIC

GALAXY MUSIC CORP.

In response to popular desire

WE TWO TOGETHER

by Marshall Kernochan

is now published in two keys—High Voice and Medium Voice
Sung by Mme. Kirsten Flagstad in all her concerts this season.

GALAXY MUSIC CORP., 17 West 46th St., New York, N. Y.

CARL FISCHER

3 Outstanding Violin Folios

FAVORITE ENCORES
OF

ELMAN	KREISLER	HEIFETZ
16 original compositions and arrangements $1.00	12 original compositions and arrangements $1.75	15 famous audience favorites $1.50

Boston — 56 Cooper Square, New York City — Chicago

G. SCHIRMER

Two New Songs by Martin Broones

Both "Moon Melody" and "One Last Love Song" recently received their first public presentation when chosen by John Charles Thomas for his national broadcasts. These Martin Broones songs have a charm which assures their popularity. For medium voice. Examine them at your local dealer's or nearest Schirmer store.

NEW YORK	CLEVELAND	LOS ANGELES
3 East 43rd St.	43 The Arcade	737 So. Hill St.

J. FISCHER & BRO.

VOCAL ART-STUDIES
for the
MASTERY OF CONSONANTS
Words and Music by
Harry R. Spier

Price $1.00 Net

J. Fischer & Bro., 119 West 40th St., New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKE (Paris) ...Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS — JEANNETTE COX, 620 to 630 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—F. EVERETT DYER (in charge), 246 Huntington Avenue, Boston. Telephone, Kenmore 2390.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKE (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
LONDON, ENGLAND—DOROTHY HUTTENBACH, Panton House, 25 Haymarket, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.
VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York January 4, 1936 No. 2880

The Chinese, soon to celebrate the arrival of the year 4889, have yet to produce their first music critic.

—o—

Bucolic Boons of the Radio

One has viewed many photographic scenes in which the farmer was pictured as relaxing before his loudspeaker of an evening, after the day's work was done. Particularly in the winter, when farm labor usually drops to a minimum, the broadcast programs are useful in idle hours. There has been much discussion of the broadening of horizons which must naturally result from such an increase of communication between every part of the country. But the matter has probably never been so thoroughly treated as in a brochure issued by the Radio Institute of the Audible Arts, which contains the results of a symposium on The Relation of Radio to Rural Life.

This interesting compilation, according to the editors, reveals the following data on bucolic habits: "The concentrated listening periods for farmers . . . are the hours after the evening meal, when the radio provides a welcome relaxation from the day's work. In several cases, however, the farmer likes the radio so much that when he works indoors, in the barn or the mill, he takes his set with him so he can listen to his favorite programs during the day. And, of course, his wife listens to radio music as she does her household chores."

More specifically, "radio has proved the farmer's first contact with quality music, in many cases, and has served to arouse the interest of his children in the study of musical instruments." But, of course, the problem is to enable the farmer to ferret out the "quality music" and to like it.

How edifying and improving it must be for the agriculturist, who does not usually have access to printed lists of programs for the day, to dial in at random as he is pitchforking hay from the barn loft to a bin below. Since the majority of programs during the morning and afternoon feature jazz bands or advice to the housewife, the probability is that he will select the former. There has been some scientific curiosity about how various types of music stimulate activity. It is almost certain that the tooting of a luncheon band in Chicago or Kansas City will cause the movements of pump handle, spade or fork to progress at a right smart tempo, if somewhat erratic rhythm. Heaven help the housewife, however, if she really takes to heart all the sage advice offered her as to how best she may care for her skin, increase the charm of her silhouette, make menus that will truly captivate her husband, store her furs, or exchange old gold objects for considerable sums. In some cases, it is even possible that the radio may come to be something of a distraction, and thus not stimulate movement at all. Then there is the dire possibility that auto radios may be installed on tractors and hay wagons. . . .

We should not like to disparage the many excellent services offered by speakers on the needs of children, and questions of diet, sensible clothing and the like. There is no doubt a strong instructive angle to the Farm and Home Hours, as well as adult educational programs offered by speakers from various state universities. But one doubts whether any listeners are so serious about all that as the broadcasters themselves seem to be, especially when they are devising brochures, figuratively speaking, in their best Sunday dress. What most people seek from radio is predominantly entertainment.

Apropos is a quotation under the heading Rural Drama and Music Groups, which was contained in a letter from an Illinois woman farm bureau executive: "Radio facilities could be even more helpful to rural people and would be very much appreciated if it were possible to utilize, to an even greater extent, performances by outstanding rural music and drama groups. . . ."

There is an excellent point to be gained from this letter: it is that, however important canning clubs, animal husbandry and soil erosion problems may be, especially when these are discussed by the experts of agricultural colleges, it would be well if the radio did more to stimulate pleasure in artistic forms of leisure-spending among the rural people. They are like city-dwellers in their need for artistic expression. Everything that is done to stimulate appearances of music and drama groups of the locality, at least on smaller stations, will aid the participants to appreciate professional music and drama programs broadcast to them from the larger centres.

Indeed, the highest service that the radio could perform in increasing the number of art-loving citizens of the country would be to stimulate the formation of local art and musical clubs, to which they could then address announcements of events in this field. One knows that a great deal of the publicity matter issued in reams by the broadcasting companies is concentrated on a few objectives. Might it not be well to widen the range of attack, and incidentally to provide new audiences for the higher type of musical programs that now make up a small but increasingly valuable part of the winter broadcasting schedule?

—o—

Can Appreciation Be Taught?

The vast amount of effort expended to create greater musical appreciation, especially among the young, naturally leads one to inquire whether such a response can be taught. Some experiments carried on by Max Schoen, the results of which were recently summarized in The Musical Quarterly (New York), throw an interesting light on the basis of "music-mindedness." This Pittsburgh investigator sought to discover whether the aesthetic response was "principally the result of training, of habit formation," or whether it depended "primarily on the possession of some native powers in which individuals differ in degree, as they do in talent for artistic musical performance."

His method to find out the truth about appreciation was to give tests which sought to obtain data on a person's attitude towards music and his sensitivity to tonal material. The tests used were for sensitivity to pitch, intensity, relative pitch, and tonal sequence. Questionnaires and interviews sought to establish the subject as an "intrinsic" or an "extrinsic" listener —that is, whether he attended to the music itself or to some association which it stirred or revived.

The results indicated that the conditions of artistic musical responsiveness are the same as those for artistic musical performance. The true music-lover and the musical artist differ not in kind, says Mr. Schoen, but only in degree.

"What the artist can express fully and adequately, the music-lover feels but vaguely, and he needs the artist to make the vague feeling articulate for him. The artist utters his conception of the musical composition, the musical form, through the medium of musical tones. Hence, the degree of sensitivity of the listener to this medium will condition his response to what the artist has to say. He can grasp no more than his powers enable him to grasp. What a person finds in music depends upon the degree of his susceptibility to musical form—his form-mindedness. Those who are least form-minded will find the value of music in what it suggests to them. Hence their preference for program music and their interest in literary musical descriptions.

"What I call form-mindedness must not be confused with knowledge of structure. Knowledge of structure is the opposite of form-mindedness, for a person can acquire a knowledge of the structure of an art-work without necessarily experiencing it as a form. What he knows is the parts, but the parts may not be integrated into a whole. The whole must be felt, experienced, created; it cannot be taught. You cannot teach form; but you can teach structure. And the following of the structure of an art-work is an intellectual game, not an act of appreciation. Hence, any approach to art appreciation through the teaching of structure is not only inadequate, but distorting, for it pictures the artist as a mechanic, an artisan, whereas he is a creator. An art-work is not a structure. It is a form that involves structure, the structure being a means of which the form is the end. He who grasps the form also understands the structure. But he who understands the structure may or may not grasp the form. Whether he does or not depends upon his sensitivity to the structural material of the art."

The practical suggestion to be derived from this study is that teaching of musical appreciation should be revised. Perhaps what is needed is less of analysis, and more of synthesis—the experiencing by the student of musical forms as a whole, beginning with the simplest and least complicated and going by stages to the major forms. Less dissecting of masterpieces and more listening to them, is the procedure dictated by these experiments.

—o—

Hazardous Copyright Changes

For some time there has been a determined movement on foot to amend the copyright laws of the United States. There are, of course, invariably, delegations representing various interests on hand to speak at public hearings held by Congress. The Duffy Bill, which was hastily passed—some hardy wights use the term "railroaded"—in the last term of the Senate, is scheduled for hearings before a House committee in January. The forces influential in having this measure passed by the Senate are alleged to have used "high pressure" methods. The bill is said to enjoy the approval of radio broadcasters and individual exhibitors of musical motion picture films. Its benefits to creative and performing musicians, teachers, publishers, and the like, are nebulous—in fact, non-existent. In short, the latter portions of the populace, if they see their opportunity, will unite to exert pressure on the House committee to quash this measure or at least to modify several dangerous provisions.

To particularize: It is stated that the principal purpose of the bill is to enable the United States to enter the International Copyright Union, promulgated in the Berne Convention. While membership in this Union would simplify the matter of protecting our musical productions internationally, grave doubt is cast on the ability of the measure, as now framed, to accomplish this. For example, the Duffy Bill contains a provision that all printing, typesetting and binding of music must be done in the United States—a clause which would seem to be inimical to any international agreement.

The real danger to American musical creative workers lies in several provisions which are innocent in appearance but in reality constitute a grave threat to their economic interests. Especially the clause which removes the minimum penalty of $250 for copyright violations takes away one of the most important safeguards for the American composer. The penalty has been upheld in numerous court suits in the last quarter of a century. In the Duffy Bill there is no minimum penalty, but it is provided that suit may be brought to recover actual damages. The crux of the matter is, what constitutes "actual damages"? There will, of course, be grave differences of opinion on this matter as between the owner of the copyright and those who have infringed it. One of the broadcasting companies is stated to have estimated the value of a single broadcast of any melody as exactly four cents. It is obvious that, as between four cents and the composer's idea of compensation, there will be a wide gap, and it will be remembered that the usual tendency in decisions on such matters is to award damages somewhere between the two estimates.

Under the Duffy Bill, anyone may give a program over the air, in a hall, theatre, or other public place, and use all the copyright music he wants free of charge, provided the affair is called an "educational" or "charitable" one. In restaurants, moreover, the orchestras would be permitted to play copyright music without paying for the privilege unless the restaurateur exacts a cover charge from patrons. Further, anyone could make a record of a composition without consulting the copyright owner by merely paying the latter two cents for each record. Thus, it would be possible to play a record over the air or elsewhere countless times, and do all this by paying only the original two cents.

The Music Publishers Protective Association, with headquarters in the Paramount Building, New York, has brought some of these dangers to the attention of creative musicians and others. Undoubtedly a strong movement should be launched to combat the passage of this measure.

VARIATIONS

By Leonard Liebling

My brain reels when I look at the list of violin concertos which Mischa Elman is to play at his series with the National Orchestral Association at Carnegie Hall (January 4, February 1, 22, March 7, 21) under the baton of Leon Barzin.

The three B's constitute the opening program—concertos by Bach (E major) Mozart (A major) and Beethoven. Then follow Spohr (E major) Paganini (D major) Mendelssohn, Bruch (G minor) Dvorak, Lalo (Symphonie Espagnole) Vieuxtemps (A minor) Glazounow, Brahms, Wieniawski (D minor) Saint-Säens and Tschaikowsky. Fifteen in all! An amazing feat of memory, technic and versatility of style and musicianship.

For the Elman-National Orchestra series, the program annotator will be Arthur M. Abell, and no one is as illuminative or authentic as he when it comes to discussing the violin, its history, players, and literature.

Abell's notes for the first concert (today) are before me, and impress me particularly with what he says about the Beethoven concerto in reference to Franz Clement, for whom the work was composed. I do not remember to have read anything that treats the subject from that standpoint.

However, first let me quote something of what Abell says about the series itself:

"In presenting these five matinees, Mischa Elman, the National Orchestral Association, and Leon Barzin, its conductor, are making musical history in America. Never before in this country have fifteen representative concertos of the violinist's repertory been performed in a single series with a great orchestra in public. It is a memorable undertaking, and will go down in the annals of music as an outstanding artistic achievement. No violinist before the public today is better fitted for this gigantic task than Mischa Elman. . . .

"This undertaking is all the more praiseworthy because of the tendency of leading conductors to eliminate soloists more and more of late years and to restrict their programs to purely orchestral numbers. This is regrettable, for the symphonic audiences are thus deprived of the opportunity of hearing some of the most important works in musical literature.

"The briefest survey of musical history reveals the fact that nearly all of the great composers were at their best in the concerto; they brought to this form of composition their loftiest inspirations and their most skilled workmanship. Brahms, with whom I myself discussed this subject more than forty years ago, said, 'I gave all that was in me to my concertos, and I consider them among my best creations.' This is true also of the other great composers."

* * *

Abell calls Beethoven's violin concerto "the greatest of all, the pride of the fiddling world" (some experts would accord that place to Brahms' work in the same form), and points out its predominating symphonic character, idiomatic violin writing and the pronounced virtuoso element: "While composing it, Beethoven was greatly influenced by the technical proficiency of Franz Clement, the violinist whose playing inspired him to write it," with the dedication, *"Concerto par Clemenza pour Clement, Primo Violino e Diretore al Teatro a Vienne dal L. v. Beethoven.* 1806."

Abell continues: "The significance of the play of words is obvious. Curiously enough, Clement is forgotten today. And yet he was a brilliant performer and a prominent figure in the musical life of Vienna during the first quarter of the nineteenth century. Beethoven was his personal friend, he often played with him, and there are many evidences in the solo part that in composing it he had the violinist's virtuosity in mind. We shall understand the work better if we remember this. . . ."

Clement "was born in Vienna in 1780 and died there in 1842. As a prodigy of twelve years, in 1792, he created a sensation in his native city in a series of concerts with orchestra, and these were conducted by no less a personage than Josef Haydn.

"The critic of the *Allgemeine Musik Zeitung* wrote, '. . . Clement overcomes the most astonishing difficulties with amazing ease, certainty, and boldness, and he plays with an indescribable grace, nicety and elegance.' . . . Spohr, who knew him well, tells that he had a phenomenal memory, and that after hearing Haydn's The Creation several times, he wrote out the entire score without ever having seen a note of it. Spohr adds that Haydn was dumbfounded at this astonishing feat. . . .

"Beethoven broke with all precedent and, in doing so, he had in mind Clement's virtuosity. . . .

"Immediately afterward" (following the opening cadenza for the player) "the first theme by the solo violin occurs and in writing it in this high position Beethoven's guiding star again was Clement and his high, limpid tones . . . (slow movement). The figurations on the first theme in the solo part, with their ethereal flights up to the topmost D and E, require great delicacy in bowing on the part of the performer, and here, too, we find Clement's influence . . . (last movement). The theme is trumpeted out on the G string of the violin, and the frolicsome, sportive mood is enhanced by the very simple accompaniment of the celli and double-basses. This is followed by some very effective and violinistic passages in double stops, which give us a good idea of Clement's remarkable command of the bow.

"The first public performance of this concerto occurred at Vienna on December 23, 1806, Clement playing the solo part. It was very slow in making its way. Vieuxtemps introduced it to London in 1834 and one of his auditors was Paganini who warmly complimented his young colleague on his performance. It remained, however, for Joachim to popularize the work more than half a century after it was created."

I have omitted most of the rest of Abell's detailed analysis of the music, a finely searching study fascinatingly written.

But why did he not make mention of what happened at the premiere of the concerto? Beethoven, notoriously slow at finishing a work, sent it to Clement just before the concert. There was no time for rehearsal and he practically read the work at sight. No mean achievement, either.

* * *

Alexander Siloti communicates: "Thanks to the great courtesy of Albert Stoessel and the student orchestra of the Juilliard Graduate School, I heard four performances, on December 21, of the Scherzo from Beethoven's Ninth Symphony (both in the original and in my metrical re-arrangement) and now I have fully confirmed my opinion as to the number of measures required for proper rhythmical balance. . . . Everything I said in the Musical Courier of July 13, 1935, as to Beethoven's apparent oversight, I again endorse most emphatically."

* * *

The paid claque was said to have been barred from the Metropolitan by Edward Johnson; then came the rumor of its reinstatement on a "semi-professional basis"; and finally Mr. Johnson declares positively that the mercenary palm pounders are still exiled from the opera-house, and if there is suspiciously concentrated applause in certain parts of the auditorium, it comes from the friends of the singers.

What is the truth of the whole matter?

Naturally, one believes Mr. Johnson, but the pros and cons in the news columns disturb well wishers of the Metropolitan and arouse fear that the claque may again be worming its sinister presence into that house.

There is positively no need for paid applauders at the Metropolitan. Aside from the fact that they annoy the audience, they also deceive it and insult its intelligence. If the claque serves the purpose of heartening certain singers and encouraging them to do their best, the assumption follows that they are lacking in confidence and in ability to win legitimate favor from the listeners. Again, if the singers wish the paid applause to signify artistic success, they are vain, and not honest with their hearers and themselves.

From any viewpoint, the claque must be looked upon as an insidious influence. To sensible persons it also makes grand opera somewhat ridiculous.

There can be no doubt that if the subscribers and transient patrons were asked for an opinion, they would vote the claque out of existence as a nuisance, a travesty, and inexcusable racketeering.

Now that the Metropolitan is being "Americanized," the claque has no right to be there, for it represents a thoroughly un-American system. It is to be hoped that Mr. Johnson has permanently shown the horny-handed ones the door; or better still, given them the boot.

After I wrote the foregoing item, I attended a performance of Carmen, and there, in concentrated operation, was the claque, acting as unashamedly and reverberatingly as ever. I purposely placed myself near them, and saw the starting and stopping signals given. The faces of the busy applauders were not familiar to me. Seeking out my own source of information, I learned that the old official claque had been exiled, but a new one had been brought from Chicago!

After the performance I asked Rosa Ponselle whether she was responsible for the presence of the claque, and she indignantly denied it. I believe her. Who, then, put that band into the Metropolitan?

* * *

The New York Herald Tribune typesetter discovers that Emil Feuermann plays the "yello concerto, A minor, by Schumann." That makes Shostakovich's latest piano opus, the "red" concerto.

* * *

Poise is the quality that enables some singing teachers to change the subject quickly when a vocal pupil asks whether C sharp minor is a key or a composition.

* * *

Piano, cello, violin and harmony teachers are my favorites. They never sing "ah," "aye," "ow," "ee," "oo" at you, to illustrate their method of producing vowels.

* * *

Carlotta Reiner, close rival of Simon Snooper, discovers a gem in the advertising bulletin of Full Moon Products Co., Inc., 57 West 45th Street, New York, American distributors for a Nuremberg firm which puts up Christmas packages of toothsome eatables.

The leaflet offers various combinations, and particularly these for musical persons:

SORTIMENT "LISZT" $39.00
- 50 Pfund Auszugmehl
- 20 Pfund Zucker
- 10 Dosen Milch "Libby"
- 20 Pfund Reis
- 10 Pfund Speck
- 5 Pfund Butter
- 10 Pfund grüne Erbsen
- 10 Pfund Bohnen
- 10 Pfund Linsen
- 10 Pfund Gries
- 10 Pfund Haferflocken
- 5 Pfund Pflaumen
- 2 Pfund Kaffee

SORTIMENT "GOUNOD" $10.50
- ½ Pfund Kakao
- 1 Karton Pralinen
- 1 Pfund Plockwurst
- 1 Pfund Butter
- 1 Pfund Speck
- 1 Schachtel Camembertkäse
- 1 Pfund vollfett. Tilsiter-Käse
- 1 Pfund Schmalz
- 2 Dosen Sardinen
- 2 Pfund Schinken
- 1 Pfund Kaffee
- 1 Pfund Wurfelzücker

SORTIMENT "CHOPIN" $5.25
- 1 Pfund Kaffee
- 1 Pfund Plockwurst
- 1 Pfund Butter
- ½ Pfund Kakao
- 1 Pfund Schmalz
- 1 Pfund Speck

SORTIMENT "BACH" $3.50
- ½ Pfund Butter
- ½ Pfund Kaffee
- 1 Cervelatwurst
- 2 Pfund Mehl
- 1 Pfund Schmalz

SORTIMENT "PADEREWSKI" $2.05
- 10 Zigarren
- 1 Päckchen Tabak
- 10 Zigaretten
- 4 Extra Zigarren

SORTIMENT "GRIEG" $12.00
- 48 Dosen kond. Milch

SORTIMENT "HAENDEL" $12.85
- 18 Pfund Schmalz

SORTIMENT "WAGNER" $5.50
- 3 Flaschen Liebfraumilch
- 3 Flaschen Moselwein

What bothers me is to find out on what basis the delicatessen products were fitted to the various composers. One can imagine *Liebfraumilch* harmonizing with Wagner, but why lentils and peas with Liszt, lard with Handel, condensed milk with Grieg, cigars and cigarettes with Paderewski, and sardines and coffee with Gounod? To say nothing of butter and pork with Chopin.

Nazi Germany seems to have its own musical ideas—but no sense of humor, else it would have made a Mendelssohn package of *gefüllter Fisch* and *matzoths*.

I was just as busy as Santa Claus the day before Christmas and if he was as exhausted as I was when the midnight bells rang, I'm darned sorry for him. Spreading Christmas cheer is all right in small doses, but my ectoplasmic smile has had a "permanent" and I shall not be really happy until it grows out and I can frown again.

I went skating to four celebrations on last Tuesday. The first place where I lighted my internal Christmas tree was at a monster party the Columbia Concerts Corporation gave in their offices for all the tonal creatures on its roster. Freddie Schang was the master of ceremonies and these were extremely ludicrous. All the most eminent throats emitted raucous laughter at his pungent sallies. I started to count these throats but there were so many and I saw them in so many places at once that I lost my digits and couldn't find them again. If you weren't present all I can say is that your invitation must have been eaten by Jim Farley's great maw.

* * *

Brilliantly illuminated, I journeyed on my way to Lotte Lehmann's uproarious entertainment. I was so amused by an incident that happened there that every other thing connected with that festivity has left my mind.

Lotte had presents for all her guests, and impersonating Santa in his most benign fashion, I distributed these for her. I had just given Mariska Rapee a wee giftie and, passing on to dear Erno, I discovered that instead of a horn or a whistle (a proper tribute to his great art) a small white envelope was marked with his name. As he happened to be the last one of the company to be favored, I stood back and watched him open it. Imagine my surprise when I saw a flush of deep irritation suffuse his noble (?) countenance. For out of the envelope he drew two ten dollar bills. Erno muttered something to Mariska, then he turned to Leonard Liebling sitting next to him and protested vigorously, "I'm insulted." I heard him say, "Why does Lehmann give me money? If it's a joke, it's a poor one. I'm going home. I shan't stay." Getting up hurriedly, he walked across the room to Constance Hope, who was deftly managing the party. Inquisitive, as is my eternal custom, I followed to listen—"I'm insulted," said Erno to Connie, "I'm going home. Here—take this," and he pushed the money and the envelope into her hand. Connie was astonished, speechless in fact (if you can understand that phenomenon). She examined the envelope carefully and burst into wild laughter. Erno, who had started for the door, turned back saying angrily, "All right, laugh. Perhaps it's funny. I don't see the joke, however."

"But this isn't for you," Connie said between hysterical gasps. "Santa made a mistake. Look at the writing on the envelope. Lehmann wrote Razi, not Rapee. Razi is her maid."

Erno didn't go home. But I did.

* * *

Later I officiated as Santa at Goeta Ljungberg's dinner to introduce her new skating husband, Eddie Wedge. If Eddie is as good a skate as he is an Olympic Skater, I'll go on a skate with him any time. Goeta is proud to death of his prowess, and I don't blame her much. So proud in fact that she mixed the flaming Swedish punch with her own fair hands. Usually I never get any proper Xmas food—only candy and nuts—but this time being Santa Claus I ate the most heavenly Swedish food I ever gorged in my life. Goeta had prepared it all herself, and what with the punch and the champagne, no Christmas tree was ever so beautiful as I. My flaming light wasn't any finer, however, than that of Estelle Liebling, Doris Doe and her mother, Grena Bennett, Julian Seaman, Jerome Bohm, Francis Perkins, Helen Redington, Frengan Lotier, Conrad Forsberg, Frederick Sperling, Arthur Mosler (Senior and Junior), Emmie Niclas, Paul Engel, Jack Fout, Adele Wachtler, Leonard Liebling, Josephine Vila and Horace Johnson.

As I left, rolling and tooting my tin horn, Tiera, Goeta's maid, in a black wig and long, red pants, was playing fluid airs on the harmonica.

* * *

Still staggering, I arrived at Crystal Water's annual birthday festival only to find all the guests gone home and the drinks with them. I bet Vandy Cape took most of them with her except those that Victor Young carried off. I spotted them embarking downward on the elevator, greatly elevated.

* * *

Christmas Day is over and I am sore as a boil. Here I sent gifts to celebrities all over the world, and the only card I received from anybody was a glittering message from Fabien Sevitzky and his beauteous wife. Catch Simon Snooper handing out largesse next year. Here in the office Leonard and Horace got showered by the postman, but I am at last not only the Invisible Man but the Forgotten Man. I can see that there'll never be two chickens in any apartment of mine, no matter what Hoover promises and Roosevelt promised.

"Can you give me a waterwave like Stokowski?"

FOREIGN NEWS IN BRIEF

BBC to Mark Liszt Anniversary

LONDON.—In January the British Broadcasting Corporation is arranging a special series of programs commemorating the fiftieth anniversary of the death of Liszt. The pianists chosen for this celebration are Egon Petri, Frank Mannheimer, and Frida Kindler, sister of Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C. These artists will each play five programs on consecutive nights. D. H.

Kugel Named for Vienna Committee

VIENNA.—Georg Kugel, Councillor of Commerce, owner of the Vienna Concert Agency, has been appointed by the Mayor of Vienna to join the board of the committee for the furtherance of the interests of foreigners in Vienna. G.

Dobrowen Wins Italian Decoration

LONDON.—Issay Dobrowen, Russian conductor, recently stopped in London for two days, en route to Glasgow. Mr. Dobrowen was presented with the decoration of Commendatore della Corone dell'Italia after conducting two concerts at the Augusteo in Rome not long ago. He will lead orchestras in Holland, Bulgaria, Hungary and Scandinavia this season. During the past five years Mr. Dobrowen has conducted in the American cities of New York, Philadelphia, Rochester, San Francisco, Los Angeles, Baltimore and Washington. D. H.

Lilias MacKinnon Returning to America

LONDON.—Lilias MacKinnon returns to America after Christmas. She starts her Canadian tour on February 15 at Toronto, under the direction of Richard Copley. A new and enlarged edition of her work, Musical Secrets, is to be published in January. D. H.

Simon Barer Tours Britain

LONDON.—Simon Barer has returned to London from a celebrity tour of England and Scotland, including concerts in Bristol, Dundee, Glasgow, Edinburgh and other cities. D. H.

Newton Accompanist for Müller's London Recital

LONDON.—Ivor Newton played accompaniments for Maria Müller, soprano, at her London debut at Londonderry House. He was acclaimed by audience and critics for his masterful and sympathetic support of the singer. D. H.

Macmillen Plays at London Finnish Legation

LONDON.—Francis Macmillen, violinist, gave a recital at the Legation of Finland on November 12, with Ivor Newton at the piano. Beginning with the Brahms sonata in D minor, the program continued with pieces by Ravel, Debussy, Szymanowski, de Falla, Pierné, Randegger and Mr. Macmillen. D. H.

Lucienne Delforge in Oslo

OSLO.—The debut of Lucienne Delforge, young French pianist, here, was successful. Charmingly modest, she interested us with her supple technic, charming tone, and delicate interpretations. Among the works presented, Papillons (Schumann), the B flat nocturne and the G minor ballade (Chopin) bore the mark of poetic sentiment and inspiration. Poeme des Montagnes (d'Indy) and Tombeau de Couperin (Ravel) were also delightful and warmly applauded. R. P.

OBITUARY

Alban Berg

VIENNA.—Alban Berg, eminent modern composer, died here on December 24 at the age of fifty. He was a pupil and disciple of Arnold Schönberg, and won an international standing as the composer of the opera Wozzeck. Berg was a member of the Prussian Academy of Fine Arts. He is survived by his widow, Helene Nahovska Berg, whom he married in 1911.

Considered by many to have contributed the strongest and most original music-drama of the last few decades in his Wozzeck, Berg was slow in winning recognition in Vienna, a city conservative in musical taste. He was born in that city, February 9, 1885, the son of a Nuremberg merchant, and received his first piano instruction in his own home, but until the age of fifteen was self-taught in composing. On leaving school, he served for two years as an official in the State Printing House. During this time he began study with Schönberg, between the years 1904 and 1908. He later was a leading member of the circle of modern composers who gathered around the older master. Living in Vienna, he served as a teacher of theory and a commentator on Schönberg's works, acting as conductor at the performances of the Society for Private Musical Performances which the latter had founded and directed. Berg also served on the staff of Musikblätter des Anbruch, the Vienna musical publication, and was for a period after 1920 its editor.

A modest and retiring figure in spite of his manifold activities, Berg remained relatively unknown outside his small circle for many years. Among his earlier compositions were the Piano Sonata, op. 1 (1908-9), which was revised in 1920; Four Songs after Poems by Hebbel and Mombert, op. 2 (1908-9); his String Quartet, op. 3 (1909-10); Five Songs with Orchestra (Altenberg) (1912); Four Pieces for Clarinet and Piano, op. 5 (1913), and Three Orchestral Pieces, op. 6 (1914). He made piano arrangements of Schönberg's Gurrelieder, and wrote an analysis of this work and also of Schreker's opera Der Ferne Klang and Mahler's eighth symphony. Among his more significant later compositions were a chamber concerto for piano, violin and thirteen wind instruments (1924); the opera Wozzeck, first produced by Erich Kleiber at the Berlin State Opera, December 14, 1925; the Lyric Suite for string quartet (1926); concert aria, Der Wein, for soprano and orchestra (1929); and his most recent work, a music drama, Lulu, after a play by Frank Wedekind, the orchestral suite from which has been performed in Berlin, London, Boston and New York. At the time of his death he was reported to be at work on a violin concerto.

The reputation of Berg rests principally on Wozzeck, an expressionistic musical setting of a poignant tragedy by Georg Büchner, a precocious young poet who died in 1837, but anticipated modern dramatic trends strikingly. In this work, the composer used an original harmonic system, partly based on that of Schönberg, and also many classic musical forms in a somewhat pedantic scheme, but he has produced a work of such power and dramatic truth that it has been pronounced by Lawrence Gilman, "after Debussy's Pelleas et Melisande, the most original and seizing work in the lyrical-dramatic art of the last half-century." Leopold Stokowski conducted the American premiere of the opera in both Philadelphia and New York in 1931, utilizing the Philadelphia Orchestra and the Grand Opera Company of that city. In Berg's music-drama Lulu, designed on a large scale, the composer attempted to carry on and extend the method which proved so successful in the earlier work, but, as judged by excerpts played in this country by the Boston and New York Philharmonic Orchestras, the decadent subject matter of the work has proved a handicap in duplicating the strength and originality of the earlier effort. The probability is that the composer will be remembered for one opera of outstanding power.

George A. Leighton

CINCINNATI.—George A. Leighton, drama and music critic of the Cincinnati Enquirer, head of the theory department of the Cincinnati Conservatory, author of books on musical subjects, and an accomplished cellist, died on December 24. He was forty-nine years old. Mr. Leighton was a graduate of the Cincinnati Conservatory of Music and studied piano with Theodor Bohlman and Frederick Shailer Evans and composition with Edgar Stillman Kelley and Hugo Kahn in Berlin. He was a former president of the Cincinnati MacDowell Club, and also was organist and director for the First Unitarian Church here. He is survived by his wife and a son. He was a member of the National Association of Schools of Music and the Music Educators' National Conference. R. P.

Henry T. Millay

BANGOR, ME.—Henry T. Millay, father of Edna St. Vincent Millay, poet and author of the libretto of Deems Taylor's opera, The King's Henchman, died on December 20. Besides Miss Millay, he leaves two other daughters. His age was seventy-two. R. P.

Royal Stone Smith

Royal Stone Smith, former church soloist and retired music teacher, died in the Caledonia Hospital, Brooklyn, N. Y., on December 21. Mr. Smith, who was seventy-two years old at his death, was for thirty years baritone soloist at the First Presbyterian Church, Brooklyn, and served as organist and choirmaster at the Westminster Presbyterian Church in the same city. He maintained a studio at Carnegie Hall, New York, and also taught music at the Brooklyn Heights Seminary. Two sons and a sister survive.

Rosa Schmidt

EAST ORANGE, N. J.—Rosa Schmidt, for twenty-five years a music teacher in the Oranges, and a former viola soloist in the New Jersey Orchestra, died on December 19. A native of Germany, she studied in Paris and Berlin. Her brother, Theodore Schmidt, survives. R. P.

Mrs. Mary Hunter Dubois

FLUSHING, N. Y.—Mrs. Mary Hunter Dubois, wife of Gaston Dubois, cellist in the orchestra of the Radio City Music Hall, died on December 20. Mrs. Dubois had been a pianist before retiring in 1932, due to failing health. She gave concerts in France for the allied soldiers during the World War. Born in Watertown, N. Y., she was forty-two years old at the time of her death. R. P.

Grace Johnson Carroll

PLAINFIELD, N. J.—Grace Johnson Carroll, contralto soloist at the Crescent Avenue Presbyterian Church, a position she had filled for twenty-three years, died on December 24 at the age of fifty-nine. She leaves two sisters and a brother. R. P.

Musicales

N. Y. U. Music Education Department Christmas Concert

The annual Christmas concert of the department of music education of New York University was given on December 20, and presented the Symphonic Orchestral Society of seventy-five players (John Warren Erb, conductor), and the Department of Music Education Chorus of 375 voices (Hollis Dann, conductor). With the orchestra, Harold Hirsch was piano soloist, and for the chorus they were Frank H. Luker, first piano, and Modena Scovill, second piano.

A group of orchestral offerings opened the program, among them Edgar Stillman Kelley's Aladdin—Chinese Suite for orchestra—op. 10. This is program music containing an appropriate wealth of tonal color to set off the themes describing At the Wedding of Aladdin and the Princess, In the Palace Garden—Serenade, and The Return—Feast of Lanterns. Mr. Erb gave the work a reading of deep musicianship and consummate taste, and the players of the orchestra responded with a smooth and well schooled performance. In the César Franck Symphonic Variations for piano and orchestra, Mr. Hirsch scored for good execution and interpretative excellence, and received fine support from the orchestra. The overture to The Marriage of Figaro (Mozart) was the other orchestral offering. The chorus and orchestra joined in the Hallelujah chorus from Handel's Messiah. In the second part of the concert, the choral ensemble exhibited the meticulous training they have received, offering a list of traditional Christmas items, two of them sung a cappella. There was a large and attentive audience. M. L. S.

* * *

Seibert Gives Candle-Light Carol Service

Henry F. Seibert, Mus.D., with his choir of twenty-one singers, presented a Candle-light Service at Holy Trinity Lutheran Church, New York, on December 22. A notably large and appreciative congregation heard nine carols of various nations, in arrangement by Dickinson, Matthews and in original form. The solo-quartet consisted of Ora Witte, Mrs. Paul Scherer, Edward Molitore and Eugene Morgan, and the spectacle of marching choristers, each with a candle, and the hearty singing of the congregation, was spectacular. Dr. Seibert's organ items, performed with impeccable taste, consisted of a A Rose Breaks (Brahms); Holy Night (Buck); In Dulci Jubilo (Bach); Christmas Bells (Elvey) and Christmas March (Merkel). F. W. R.

* * *

Institute of Musical Art Program

The Christmas concert by children from the preparatory department of the Institute of Musical Art was held in the auditorium of the Juilliard School of Music, New York, on December 21. These programs in which the institute presents its younger students are interesting not only for their musical content and the excellent performance of the participants, but because they are a practical demonstration of the musical possibilities of the normal child. These young people are not prodigies; they represent the latent talent that lies in most children, fostered and developed into healthy artistic growth.

Opening the concert was the Mendelssohn number, Hark! the Herald Angels Sing. The preparatory department orchestra (Louis J. Bostelmann, conductor) then gave a Bach suite, arranged by Tom Clark. Classes in choral singing were heard in Old English and Old French carols, and five pieces from Schumann's Jugend Album enlisted the piano gifts of Joseph Liebling, Morton Siegel, Helen Olsen, Dolores Patiky and Charles Rosen. A sketch (Juon) brought students of Dalcroze Eurythmics to the stage. Those appearing were Doris Pines, Eileen Hamilton, Doris Rosenzweig, Betty Lasser, Nina Rothschild, Suzanne Solomon and Virginia Passacantando. Anahid Ajemian played two pieces, and the toy orchestra, a lively and well co-ordinated ensemble, presented three waltzes of Schubert. Arthur Ferrante offered the Bach fantasie in C minor, and Jeanne Rosenblum and Lily Miki joined in performing three Mozart items, arranged for two pianos by Guy Maier. Purcell's Golden Sonata was the penultimate number, played by Eugene Jacobowsky, George Kalenin, Norman Robins and Irwin Weinstein. Silent Night was sung in conclusion.

One of the most striking features of the program was the group of original songs, each with its composer at the piano. Both melody and accompaniment are the work of the children. The keyboard occupants for their own songs on this occasion were Clara Malamut, Barbara Holmquest, Sari Cohen, Leonard Eisner and Jean Frank.

The auditorium was crowded with an attentive audience, comprising parents and friends of the children, faculty members of the school, and a large number of visitors, intent on this practical showing of the results of enlightened pedagogy. M. L. S.

Reading Ensemble Opens Season

Kindler Conducts Resident Orchestra with Child Violinist as Soloist—Don Cossack Chorus Appears

READING, PA.—Temporarily ousted from its home of recent years by fire, the Reading Symphony Orchestra, under the baton of Hans Kindler, opened its twenty-third season on the last Sunday in November in the auditorium of the Reading Senior High School. Two outstanding features of this first program, played to a capacity audience in a highly enthusiastic and receptive mood, were the Brahms symphony (No. 1) in C minor and the Wieniawski concerto in D minor, with Gloria Perkins, eleven-year-old violinist, as soloist.

Exhibiting his usual firmness of tempo and attention to detail, Dr. Kindler gave a dramatic reading of the Beethoven Egmont Overture. The Frühlingstimmen Waltz of Johann Strauss concluded the program. Miss Perkins, soloist here two years ago, strengthened and reaffirmed the impression that she made at that time as to her facility and flexibility, and her remarkable gifts of interpretation.

Serge Jaroff and his Don Cossacks appeared in the second concert of the Haage Series on December 10, and once more they displayed their versatility in a program ranging from liturgical music of the Greek Orthodox Church to Cossack songs of battle and Russian polkas. Outstanding on the program of this incomparable group was the Song of the Indian Host from Rimsky-Korsakoff's opera, Sadko. The poignancy and exotic beauty of this work, conjoined with falsetto passages of crystal purity, will linger long in the memories of the audience.

The folk song, art song, and art ballad featured the December meeting of the Reading Music Club on December 15 at the Woman's Club.

Assisted by the Catherine Littlefield Ballet of Philadelphia, the Reading Choral Society will make its mid-winter appearance on February 12. At that time a program of choral dances will be presented, among which are to be included the Polovetzian Dances from Borodin's Prince Igor, and excerpts from the Tschaikowsky Nutcracker Suite.

C. A. R. A.

American Society Publishes Second Work by Frederick Jacobi

The Society for the Publication of American Music has brought out Frederick Jacobi's second string quartet. This is the second work by this composer to be published by the society, his first quartet, based on American Indian themes, having been their publication for the season 1925-26. The earlier work has had many performances by the Flonzaley and other quartets and was given at the festival of the International Society for Contemporary Music in Zurich in 1926.

The new work, dedicated to the Pro Arte Quartet, was first given by them at Mills College in California and was subsequently repeated at a concert of the League of Composers in New York. It has been bowed and fingered for the edition by Jacques Gordon.

Jacobi's concerto for cello and orchestra was performed in Cleveland on November 7 and 9, with Victor de Gomez, soloist, and Artur Rodzinski, conducting. The work had previously been performed in Paris by Diran Alexanian, to whom it is dedicated; in Vienna by Joachim Stutschewsky; and at Chautauqua, N. Y., by Harry Fuchs, American cellist.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, January 4
Guiomar Novaes, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
National Orchestral Ass'n with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, January 5
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Franciszek Zahara, pianist, Town Hall (E)
Music Guild Concert: Clarence Adler and Samuel Antek, sonatas for violin and piano, Town Hall (A—5:30)

Monday, January 6
Eugene List, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, Conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, January 7
The London Madrigal Group, Town Hall (A)
Jerome Swinford, baritone, Town Hall (E)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, January 8
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Kolisch Quartet, Town Hall (E)
Carmen Reggio, song recital, Barbizon-Plaza (E)

Thursday, January 9
Artistic Mornings; Leonora Corona, soprano, Carlo Morelli, baritone, Hortense Monath, pianist; Plaza Hotel (A—2:30)
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 10
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Addison Jones, pianist, Town Hall (E)

Saturday, January 11
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11 o'clock)
Boston Symphony Orchestra, Carnegie Hall (A)
Stell Andersen, pianist, Town Hall (A)
Orchestral concert (Paul Stassevitch, conductor), Town Hall (E)

Sunday, January 12
Eugenia Buxton, pianist, Town Hall (A)
Eide Norena, soprano, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Music Guild Concert; Hortense Monath, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)

Monday, January 13
Beethoven Association, Town Hall (E)

Tuesday, January 14
Eleanor Spencer, pianist, Town Hall (A—3 o'clock)
Musical Art Quartet, Town Hall (E)
Heifetz, violinist, Carnegie Hall (E)
New York Madrigal Society, Steinway Hall (A)

Wednesday, January 15
Artur Schnabel, pianist; first of seven Wednesday evening recitals presenting complete pianoforte sonatas of Beethoven, Carnegie Hall (E)
Povla Frijsh, soprano, Town Hall (E)

Thursday, January 16
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 17
Erica Morini, violinist, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, January 18
Webster Aitken, pianist, Town Hall (A)
New York Banks Glee Club, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mary Stewart, mezzo-soprano, Town Hall (A)
Music Guild Concert: Vera Brodsky and Harold Triggs, duo-pianists; Leonard Liebling commentator; Town Hall (A—5:30)
Emanuel Feuermann, cellist, Town Hall (E)

Monday, January 20
Benjamin De Loache, baritone, Town Hall (A)
Emma Redell, soprano, Town Hall (E)

Tuesday, January 21
Winifred Christie, recital on the Moor Double Keyboard Piano, Town Hall (E)
Beveridge Webster, pianist, Carnegie Hall (E)
Henri Deering, pianist, Steinway Hall (E)

Wednesday, January 22
Andres Segovia, guitarist, Town Hall Endowment Series, Town Hall (E)
Artur Schnabel, pianist, Carnegie Hall (E)

Thursday, January 23
Artistic Mornings; Duselina Giannini, soprano, Chase Baromeo, baritone, Mischa Levitzki, pianist; Hotel Plaza (A—2:30)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 24
Joaquin Nin-Culmell, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (E)
Lea Luboshutz, violinist, Carnegie Hall (E)

Saturday, January 25
Nikita Magaloff, pianist, Town Hall (A)
International Ladies' Garment Workers Union Choral Concert, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, January 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ezio Pinza, baritone, Town Hall (A)
Music Guild Lecture-recital; Stradivarius Quartet; Leonard Liebling, commentator; Town Hall (A—5:30)
Inez Lauritano, violinist, Town Hall (E)

Monday, January 27
National Orchestral Association, Carnegie Hall (E)
Etienne Aryot, pianist, Town Hall (E)

Tuesday, January 28
Eleanor Spencer, pianist, Town Hall (A)
Philadelphia Orchestra, Carnegie Hall (E)
John Kirkpatrick, pianist, Town Hall (E)

Wednesday, January 29
Artur Schnabel, pianist, Carnegie Hall (E)
Grace Leslie, contralto, Town Hall (E)

Thursday, January 30
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, January 31
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Herta Gluckmann, soprano, Town Hall (E)
Marcella Geon, Wagner Conversational Recital, Steinway Hall (E)

Saturday, February 1
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n. with Mischa Elman, violinist, Carnegie Hall (A)
Shura Cherkassky, pianist, Town Hall (A)
Anita Atwater, soprano, Town Hall (E)

Sunday, February 2
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (A)
Music Guild Lecture-recital; Ray Lev, pianist; Leonard Liebling, commentator; Town Hall (A—5:30)
Elena Gerhardt, soprano, Town Hall (E)

Monday, February 3
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College, Town Hall (E)

Tuesday, February 4
Surya Sena and Neluri Devi, Singhalese folk-song recital, Town Hall (A)
Kolisch String Quartet, Town Hall (E)
Schola Cantorum of New York, Carnegie Hall (E)

Wednesday, February 5
Artur Schnabel, pianist, Carnegie Hall (E)
Irene Hampton, pianist, Town Hall (E)

Thursday, February 6
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, February 7
Artur Schnabel, pianist, Bronislaw Huberman, violinist, Emanuel Feuermann, cellist, in joint recital, Town Hall Endowment Series, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Saturday, February 8
Josef Hofmann, pianist, Carnegie Hall (A)
Robert Casadesus, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Christmas Music Presented at Germantown Church

The seasonal music at the First Presbyterian Church, Germantown, Pa., where N. Lindsay Norden is organist and choir director, included a morning service on December 22. The organ prelude was a Noel by Henry Mulet, and there were two anthems by Gounod and one by Bach. The offertory was the Pastoral Symphony from Handel's Messiah, and after benediction, Silent Night was sung. For the Christmas Candle-light Service in the evening, the usual musical ensemble of the church was augmented by Frederic Cook, violinist, and Frank Nicoletti, harpist. After the processional hymn (Adeste Fidelis, with descant), a trio, Reve d'Enfant by Eugene Ysaye, for violin, harp and organ was heard, preceding an a cappella anthem by Alexander Kastalsky. The instrumentalists also joined in a duet, Le Sommeil de L'Enfant Jesus, by Henry Büsser, for violin and harp. Traditional hymns and carols, some familiar to English-speaking Christiandom, some from the folklore of Gascony, Breton and other parts of Europe, were included in the service. The Bach-Gounod Ave Maria was the offertory, and a soprano solo, accompanied by harp, violin and organ, was The Prayer of a Little Child, composed by Mr. Norden. It Came Upon the Midnight Clear was sung as the recessional.

GIACOMO MINKOWSKI
MASTER OF VOCAL INSTRUCTION
THROUGH EUROPE AND AMERICA
Now in New York City
118 Riverside Drive Telephone TRafalgar 7-7621

Denver Orchestra Begins Year

Rose Bampton Is Appreciated Soloist —E. Robert Schmitz and Roth String Quartet in Concert— Civic Ensemble Presents Wagnerian Excerpt

DENVER, COL.—The second season of the Denver Symphony Orchestra (Horace E. Tureman, conductor), was inaugurated auspiciously with a concert bringing for its principal number Mendelssohn's Italian Symphony in A major. Other numbers were the Polovetzian Dances from Borodin's opera, Prince Igor, and Johan Strauss' overture to Die Fliedermaus. It is a pleasure to state that the orchestra from the beginning showed considerable improvement over last year which augurs well for future concerts. Rose Bampton was the greatly enjoyed soloist, displaying her beautiful voice, accomplished artistry and pleasing personality in two arias by Rossini and Saint-Saëns and three songs by Liszt, Scott and Richard Strauss, effectively accompanied by the orchestra. Naturally, Miss Bampton had to add several extras to her programmed numbers before the enthusiastic audience would allow her to retire.

SCHMITZ WITH ROTH QUARTET

The co-operation of E. Robert Schmitz and the Roth String Quartet in a concert at the Central Christian Church proved not only one of the finest ever provided by the Denver chapter of Pro Musica, but also one of the highlights of the musical season. The program opened with the Haydn quartet (Op. 76, No. 5), in which the well-known ensemble art of this organization shone to full advantage. Beethoven's comparatively seldom-heard quartet in E flat major for piano and strings was a fine example of classic repose, clarity and exquisite phrasing, but it is doubtful if a greater performance of the Bloch quintet for piano and string could be achieved than was projected by the celebrated French pianist and Hungarian quartet. They reached unprecedented heights and one had the feeling that here for once was the presentation of an artistic achievement which left nothing to be desired.

The Roth Quartet and Mr. Schmitz were also presented by the Lamont School of Music in a highly instructive course of chamber music of which a number of advanced music students took advantage.

BELLINI OPERA SUNG

Bellini's grand opera La Sonnambula, commemorating the centenary of the composer's death, was given twice at the City Auditorium under the painstaking and scholarly direction of Rt. Rev. Joseph J. Bosetti, who was not only the conductor of the opera, but also stage director, and vocal and dramatic coach. The two different casts, recruited entirely from local talent, acquitted themselves surprisingly well, but the finest effects were revealed in the choral ensembles. The large auditorium was well filled for both performances.

CIVIC ORCHESTRA APPEARS

The second concert in the fourteenth season of the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor), had the distinction of bringing forward three soloists in place of the usual one. Two of these, Blanche Da Costa, soprano, and Ruth Young, contralto, united their fine voices in the duet between Elsa and Ortrud from Lohengrin by Wagner, giving the audience much pleasure, while Marie-Elise Rodey projected a musicianly performance of Bruch's G minor concerto for violin, ably assisted by the orchestra. The purely orchestral numbers which rounded out the excellent program were the Rienzi Overture, the Dance of the Apprentices from Die Meistersinger, and the Polacca from Tschaikowsky's suite in G major.

John Browning, violinist, and Esther Alice Browning, pianist, were presented by the Blanche Dingley-Mathews school of music in joint recital, the principal item on the program being Cesar Franck's sonata. Both artists revealed fine musicianship and excellent technic. Other interesting events at the school were a recital by piano and voice students of LeRoy Elser, and an hour of music to which invitations had been issued by Stella Cornella Chaney. G. S.

HOTEL
BUCKINGHAM
101 West 57th Street, WM. E. HERREN, Mgr. New York City

Special Suites Are Available for Private Luncheons, Dinners, Bridge, Receptions, Conventions, Meetings.

The new rendezvous for music lovers, the famous

Bar of Music

Meet your friends here for luncheon—dinner—supper.

Music and Entertainment
5 p. m. till Closing

BOB FRAM
Songs at the Piano

PATRICIA LEEDS
Singing Accordionist

Luncheon 60c
Dinner $1.00

Good Food Faultlessly Served

HORTENSE MONATH

Engagements of Hortense Monath

Hortense Monath, pianist, gave a concert on December 21 at the Washington Irving High School, New York. On January 3, she was to be heard in Ardmore, Okla.; 7, Waukegan, Ill.; 9, Pontiac, Mich.; 12, in New York City at the Town Hall Guild series; 23, again in New York at the Plaza Hotel. Miss Monath is to be soloist with the Los Angeles Philharmonic Orchestra under the baton of Otto Klemperer on March 28, and other March engagements include appearances at Phoenix, Ariz.; La Porte, Ind.; Everett and Bellingham, Wash.; and Lewiston, Ida.

The pianist spent some time abroad during the past summer, coaching with Artur Schnabel at his summer home on Lake Como. Miss Monath is assistant teacher to Mr. Schnabel in America. Among her concerts in 1934-35 was one as soloist with the New York Philharmonic Orchestra, with Bruno Walter conducting.

Sigmund Spaeth Concludes Pacific Coast Tour

Sigmund Spaeth has returned to New York for a short vacation, after a series of musical lectures and broadcasts on the Pacific Coast. He appeared at leading universities and normal schools, many of which are using his book, The Art of Enjoying Music, and his radio programs included broadcasts over national networks from Hollywood and Chicago, as well as local stations in Los Angeles, San Francisco, Portland, Seattle, and Kansas City.

Mr. Spaeth begins another tour immediately after the first of the year, visiting the Middle West and the South. He is also working on a new book, dealing with symphonic music. While in New York he is making guest appearances in Sunday Nights at Nine, at the Barbizon-Plaza Theatre.

Becker Appears in Newark, N. J.

NEWARK, N. J.—Gustave L. Becker, pianist and composer, appeared at a benefit concert under Mrs. Farrar's management at the Robert Treat Hotel on December 19. He performed two groups of his own compositions, including Evening Revery, Gavotte Humoresque, Scandinavian Pieces, Waltz, Along the Brook, Polonaise and Two Mazurkas. The compliment of deep attention and prolonged applause was paid him.

R. W. F.

Choral Music Liked in Syracuse

University Chorus, Orchestra and Guest Soloists Perform Bach's Christmas Oratorio Under Lyman—Dalies Frantz, John Goss and London Singers Heard

SYRACUSE, N. Y.—Syracuse has had plenty of good music during December, and practically all concerts attracted large and appreciative audiences. On December 4 the Morning Musicals presented one of its best local programs. The next evening the Syracuse Civic Music Association presented Albert Spalding. The principal numbers of his program, the Tartini sonata in G minor, and the Brahms concerto in D minor were beautifully played. The latter half of the program was made up of lighter, and, in some cases, more modern numbers. The eminent American violinist was at the top of his notable powers.

On December 8, the University Avenue M. E. Church choir, under the direction of Howard Lyman, gave an exceptionally fine performance of Handel's Messiah. The soloists were Viola Pollatsek, Jane Snook, Conrad Hess, and Arthur Hawkins.

On December 12 the Syracuse University Chorus, with Howard Lyman conductor, and with Rose Dirmann, soprano; Lillian Knowles, contralto; Conrad Hess, tenor, and Arthur Anderson, bass-baritone, as soloist, and Horace Douglas as organist, gave the best concert in the long history of this fine organization. The first half of the program consisted of parts one and two of Bach's Christmas Oratorio. The second half of groups of songs by Miss Dirmann, Miss Knowles and Mr. Anderson, and the chorus sang Brahms' Song of Destiny, Tschaikowsky's Cherubim Song No. 3, and two choruses from Sullivan's The Golden Legend. The chorus of 250 voices sang with splendid tone, fine intonation, and at times with exceptionally good diction. Miss Dirmann was the outstanding soloist of the evening, although Miss Knowles was a close second. The Fine Arts Auditorium was packed to the doors for this fine concert. Dr. Lyman is to be congratulated upon the splendid performance given by his chorus.

The next evening the Morning Musicals presented Dalies Frantz, young American pianist, who astounded the audience with his prodigious technic and his fine musical qualities of performance. In a performance which called for all the powers of a virtuoso pianist Mr. Frantz proved himself equal to every demand. He was recalled time and again.

December 15, John Goss and the London Singers appeared in Lincoln Auditorium under the auspices of Morning Musicals. In a varied and interesting program of part songs the five men evidenced fine training and long experience in this type of singing. Mr. Goss might keep in mind that the ensemble singing is more interesting than solo singing however good it may be, and that the average concert audience hears too much solo singing and too little ensemble singing.

On that evening, the Hendricks Chapel Choir of Syracuse University, under the direction of Earl Stout, presented McKinney's A Mystery for Christmas with pantomime by a large number of university students. This pageant was exceptionally well sung, and the finely costumed actors acquitted themselves with all credit.

The music students of the College of Fine Arts at the University gave another well performed public recital on December 18.

H. L. B.

Special Offer
to the readers of Musical Courier
100 Professional Photographs
(*selection of three poses*)
for only $37.50
($20 for fifty)
Appointments arranged at your convenience.
Individualized service.
GRUBER SERVICE
11 West 42nd Street
Official photographers for Musical Courier
LAckawanna 4-8665

Recital by Melchior Is Impressive Event in Toronto Holiday Calendar

New Chamber Trio Wins Applause in Debut—Hart House Quartet Offers Superlative Concert—Symphony Orchestra Players in Merry Frolic

TORONTO, CAN.—That superb Wagnerian tenor, Lauritz Melchior, made his first local appearance on December 12, at Eaton Auditorium in a program well designed to illustrate both his interpretative powers and his vocal gifts. The latter were particularly effective in the clarion-ringing quality of his high notes, and the former were displayed in dramatic numbers as well as in more subdued poetic selections. The Lohengrin Narrative was a noble offering, as was also Siegmund's Love-song, in so far as excerpts from Wagner can make their point without their context, and with only the monochrome piano, instead of a multi-hued orchestra, for accompaniment. But even without this background his sense of line, his control of each situation, testified overwhelmingly to his ripe artistic concepts and resulted in heroic presentations. The many decidedly enthusiastic listeners revelled in each item of the generous program, one encore, a Minnesinger's Lied, being specially well liked. Our own Harvey Robb and Sigmund Steinberg contributed respectively organ and violin support in admirable style.

TORONTO TRIO IN BOW

On the next evening, Friday, at Hart Home, a large, musicianly audience greeted the debut of the Toronto Trio, an organization composed of Murray Adaskin, violinist, Philip Spivak, cellist, and Louis Crerar, pianist, who have done some playing together, notably at Banff and Lake Louise, but who had not previously appeared formally as a concert ensemble. Certainly the quality of their performance as well as the conservative character of their tasteful program would have warranted them in doing so long since. Apart from their high merit, the paucity of piano trio music we have heard lately should tend to give these artists wide popularity as so many concert-goers, not yet developed to fullest appreciation of the austerity of an all-string ensemble, eagerly welcome the additional color imparted by the concussion instrument. Individually, the violinist displayed crisp brilliance and decisive authority, the cellist was richly romantic though he might with advantage give fuller rein to his temperamental impulses, and the pianist showed considerable dexterity and a beautiful tone. As an ensemble, they blended, except for one or two little spots forgivable in so young an association on so critical an occasion, with an uniformity of aim, a fused sympathy, that left little to be desired. The trio in B, op. 8 (Brahms), that in G, catalogued as No. 564 by Köchel (Mozart), and the one in B flat, op. 99 (Schubert) were the works selected for this appearance, which it is hoped will be but the first of many. One might wish, however, than on future programs they will hazard an occasional contribution that does not so savor of the mellifluous.

HART HOUSE QUARTET DELIGHTS

Twenty-four hours later, on December 14, the Hart House String Quartet was heard in its second concert of the season in a magnificent program: the Haydn Emperor Quartet in C (op. 76, No. 3), one by Delius written in 1916, and the Schubert Death and the Maiden, in D minor. The adjustment to each other of the players (James Levey, first violin; Harry Arn Adaskin, second violin; Milton Blackstone, viola; Boris Hambourg, cello) is so perfectly welded a thing as to be taken for granted, but their composite achievements leave one marveling. While they do not imitate an orchestra, they do attain peaks of equal grandeur, for all the many factors upon which the latter can call for contribution. The second movement of the Haydn was as sumptuous as the composer himself could have wished; the last took one's breath with its vertiginous skill. The Delius, so much more subjective, created an atmosphere, a world of its own, in which new beauty after beauty was revealed, the odd rhythm of the last movement proving positively galvanic. But the climax was reached with the Schubert, which sounded ecstatic emotions. As an encore after such a transcendent performance, one listened to an exquisite reading of the Tschaikowsky Andante Cantabile.

ORCHESTRAL PLAYERS' FROLIC

On December 17, at Massey Hall, a special frolic or Christmas Box concert was donated by the players of the Toronto Symphony Orchestra to their directors. A large crowd had gathered in anticipation of many novelties mysteriously hinted at, and every one had a great deal of fun. The program of course was light and mixed. The Hänsel and Gretel Overture of Humperdinck made an appropriate beginning; later some old English folk-songs, including the quaint Twelve Days of Christmas, which had to be repeated, were sung by Harvey Doney with gay success. He was fortunate in having that outstanding accompanist, Gwendolyn Williams, who was made to share honors with him. Next came the Haydn Farewell Symphony, in which the successive retreat of the various players, done in truly spontaneous and whimsical manner, left no one on the stage but Sir Ernest MacMillan, convicingly asleep in his conductor's arm-chair. But the second part of the program was when capers were really cut, beginning with the appearence in a sleigh of Santa Claus (alias Sir Ernest), who tossed favors about and received a suitable present himself. The red-coated Saint conducted several numbers, including some carols in which the audience joined, but soon handed the conductorship over to Donald Heins, the leading viola player. Ernest Seitz gave an orchestrally accompanied Tschaikowsky Troika; Murray Adaskin, as Charlie Chaplin, contributed a burlesque concerto "in assorted keys"; Sir Ernest was the solo cuckooist in the Haydn Toy Symphony, and the madcap program ended with a New Year Fantasy, anonymous though written by Mr. Heins, a delirium of absurdity invested with many passages of real beauty. And thus the larking evening came to its happy end. B. P.

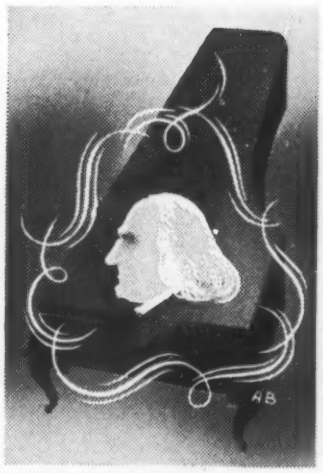
New York Concerts

(*Continued from page* 11)

Fridolin occupies the stage for twelve scenes, which are "scenes" only in the dramatic sense, for there are no props, simply a black velvet back-drop. Miss Schoop is in the title role, and reveals her extraordinary pantomimic gifts to the full. Especially excellent is the scene where Fridolin escapes from his troubles into the realm of music, and gives a virtuoso piano performance of complete, if soundless abandon. Fridolin meets Eulalie, tries his luck with her, "with disastrous results," as the program note says. He turns to Brigitte, whom he weds, amid great rejoicing by her kin. The honeymoon is boring, but on his return from these over-rated joys, Fridolin's father-in-law introduces him into a bowling club. Brigitte and her mother discourage this new interest—which is putting it mildly. Fridolin then is seen in the wings of a variety theatre, dallying with Conchita, the acrobat. He is "discovered" by his wife and her omnipresent family. He departs to seek new destinies, with approval of the audience.

The Want Ads entail six scenes. Some are highly amusing, others have a pervasive flavor of tragedy under the satire. One of the most moving was Highly Estimable Family, Old Residents, Desires Quick Passage to Foreign Country, which deals with a Jewish family leaving Nazi precincts. There were also Honest Woman, In Middle Fifties, Seeks Acquaintance; Object Matrimony, Wanted—Immediately Leading Chanteuse for First Class Establishment, Well Trained, Highly Musical Danseuse, Accidentally Still Disengaged, and others. Miss Schoop featured other members of her company in these, allotting herself only one appearance. The excellence of the ensemble was thus prominently proclaimed. One of the outstanding dancers of the company is Meta Krahn. Max Fickel and Lother Perl were the able pianists. The scores, expertly conceived as musical background for these stories, were composed by Paul Schoop and Huldreich Frueh. All the staging is by Trudi Schoop. The audience was large and responsive to the deftly projected numbers.

[*Reviews of New York concerts taking place on Saturday and Sunday, December 28 and 29, will appear in the Musical Courier issue of January* 11.]



"Even my old, piano - weary fingers"

It is probable that no other pianist has ever had either the long career or the supreme command of his instrument that was Franz Liszt's. For sixty years all Europe was at his feet. Beethoven heard his earliest concerts. Paderewski was ready to play when he died. His fame has become a legend, equaled only by Paganini.

Treasured by the Steinway family is Liszt's last letter to Theodore Steinway, penned but three years before the great virtuoso's death. "Your new grand piano," he wrote, "is a glorious masterpiece, in power, sonority, singing-quality, and perfect harmonic effects, affording delight even to my old, piano-weary fingers."

It occurs to us to wonder sometimes what Franz Liszt would say if he could play upon one of the Steinways built today . . . as much superior to those he knew as the earliest Steinways were to other pianos then in existence.

For it is our very great pride that, through more than three-quarters of a century, Steinway has never ceased to seek improvement in the "power, sonority, singing-quality, and perfect harmonic effects" of the piano that to Liszt had already reached perfection.

Steinway prices will not go lower.

Steinway

THE INSTRUMENT OF THE IMMORTALS

STEINWAY & SONS
Steinway Building
109 West 57th St., New York

EUROPEAN

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Pariserstr. 39 Berlin, Germany

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

EUGENE TAIZLINE
PIANIST
Mgt. O. T. E., 16 rue de Gramont, Paris

CARMEN STUDER
(Mrs. Felix Weingartner)
CONDUCTOR — In Europe 1935-1936
Address: Kantgasse 3, Vienna, Austria

JOSE FIGUEROA
CONCERT VIOLINIST
Member of Faculty Ecole Normale
114 Bis Boulevard Malesherbes, Paris 17e, France

MARCEL **GRANDJANY**
HARPIST
37, Ave. de Chatillon, Paris, France

GEORGE KAZAMEK
AMERICAN VIOLINIST
Now in Europe Concerts—Recitals—Radio
"Beautiful tone, superior technic, and soulful interpretation."—Sevcik.

JAN HAMBOURG
VIOLINIST—MASTER CLASSES
Editor of Bach Sonatas and Partitas (Oxford University Press)
24, rue de Verneuil, Paris, France Phone: Littre 84.82

PASQUIER STRING TRIO
(Jean-Etienne-Pierre)
Classical—Romantic—Modern Repertory
Mgt.: Dandelot, 83, rue d'Amsterdam, Paris

EISENBERG
VIOLONCELLIST
Europe 1935-1936
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

AUBREY PANKEY
NEGRO BARITONE
Mgt.: Organisation Artistique Internationale,
45, rue La Boetie, Paris, France

ALFRED LYON
International Concert Impresario and Manager
40, rue du Colisee, Paris, France
Phone: Balzac 46.03

LEON GOOSSENS
SOLO OBOIST
World's End Studio, Davis Place, London S.W. 10, England

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Gerhardt, Elisabeth Schumann, Olczewska, Supervia, D'Alvarez, Ninon Vallin, Chaliapin, Richard Crooks, John Charles Thomas, Melchior, Schorr, Casals, Piatigorsky, Morini, Garbousova.
Studio:93 Cornwall Gardens, London, S. W. 7, Eng.

PAUL A. PISK Ph.D. Mus.D.
Composer, Teacher of Composition, Musical Theory and Analysis
Coach-Accompanist for Singers and Instrumentalists
Schleifmuehlgasse 19, Vienna IV

ORLANDO **BARERA**
Italian Violinist
In Europe 1935-36
Address all communications to:
Alfred Lyon, 40 rue du Colisée Paris

MARIO **FACCHINETTI**
COMPOSER—CONDUCTOR
in U. S. S. R. 1935-1936
Permanent address: c/o Bernard,
14, rue La Grange Bateliere, Paris, France

MARGUERITE **ROESGEN-CHAMPION**
Harpsichordist and Composer
Has composed Sonate á deux pianos, published by Edition Senart, 20, rue du Dragon, Paris.
Postpaid: France 30.
Personal address:
170 Bd. Haussmann, Paris

Orchestra in Esthonia Observes Anniversaries

Composers Honored—Guest Conductors Appear—Music Prize Offered —Opera Active

Tallinn (Esthonia).—Recent symphony concerts, under the skillful direction of Raimund Kull and of a number of foreign guests, devoted a number of programs to the marking of certain anniversaries.

The concert in memory of the hundredth anniversary of Saint-Säens was given to that composer's third symphony and his Cello concerto (with the young and talented artist Kurt Intelmann) to mention only the most prominent numbers. Mr. Kann, Minister of Fine Arts, and Prof. Juhan Aavik, Director of the Conservatory, made timely addresses on the life and works of the French master.

Esthonian Gala

The musical-theatrical society known as Estonia, celebrated its seventieth jubilee with a concert of Esthonian music, the *pièce de resistance* being Kodumaa (Patria), a cantata for orchestra, mixed chorus, and baritone solo, by Aavik, and which, as in the past, made a deep impression. Also were given, Don Carlos Overture by Artur Kapp; scherzo by Heino Eller; and Elu (Life) symphonic poem by Eevald Aav, author of the Esthonian opera Vikerlased. The only "foreign" work on this program was the Brahms B flat piano concerto, admirably played by Juta Kipasto.

Lemba Honored

Artur Lemba, formerly professor at the Petrograd Conservatory, now professor at the Tallinn Conservatory, was fêted on the occasion of his fiftieth anniversary, by a concert composed of his representative works. Lemba himself interpreted marvellously his second concerto for piano. His first symphony and a cantata were also given.

Other Concerts, Conductors and Soloists

The State Conservatory opened its new semester with a concert in the course of which Aavik conducted the finale of his suite Laste sõbrad (The Children's Friends). The refined and exquisite instrumentation of the work won it an extraordinarily warm reception.

The season's first foreign conductor was Issay Dobrowen, who conquered the public with Tschaikowsky's fifth symphony, that composer being a prime favorite here. Dobrowen also displayed his pianistic attainments in the Reger transcription of Bach's fifth Brandenburg Concerto.

We also heard the Budapest conductor Victor Vaszy, who had on his list Bruckner's fourth symphony and—a novelty for Tallinn—Transilvanian Dances by Béla Bartok.

Foreign soloists who have appeared here within the period were Ignaz Friedmann, acclaimed in a Chopin evening; Colette France, young French violinist, specially appreciated for her Ravel and Szymanowsky; and Valentina Aksarova, of London, in a menu of Russian melodies.

Among the artists, native of Esthonia, who were heard with success, should be noted Ludwig Juht, well-known contrabassist of the Boston Symphony Orchestra, and whose farewell concert was conclusive of the esteem in which he is held; Bruno Luck, in a piano program from Bach to Ravel; Leonid Nilk, another young and talented keyboardist; and Raja Feinstein-Drabkin, violinist, with Vera Vinogradova Biek, pianist-composer, in a seance of sonatas.

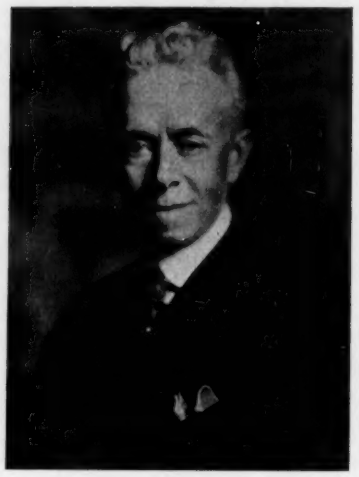
Composition Prize

An "event" in Esthonian musical life was the competition, arranged by the Esthonian Academic Society of Musicians, for Esthonian chamber music. The results of the competition were awaited with impatience and received with joy. The first prize went to Eduard Oja, for a piano quintet—a real enrichment of Esthonian chamber music literature. The next prizes were won by Eugene Kapp for a string quartet, and H. Feischner for a quintet for wind instruments.

Operatic Activities

The Tallinn Opera has restored Lohengrin, directed by Raimund Kull, and with Tiedeberg-Torokoff a praiseworthy Elsa. Giovannia Manurita, Italian tenor, sang with considerable success in Rigoletto and Traviata, but we enjoyed more the voice and the acting of his Esthonian partner Ida Aav-Loo, particularly in Traviata.

Yeichi Nimura, Japanese dancer, and his partner Lisan Kay, gave three dance recitals in the Theatre Estonia and had overwhelming success. Nikolai Lopatnikoff.



DR. WILLIAM C. CARL

conducted an evening of Music at the First Presbyterian Church, New York, on December 9. He presented the second American performance of Nebuchadnezzar, an oratorio by George Dyson. The work had its introduction to this country at the same church, under Dr. Carl, three weeks earlier. Its world premiere was at Worcester, England. Mozart numbers included excerpts from The Penitent David and sonatas for organ and strings. Featured was the Motet Choir and Rose Dirmann, soprano; Amy Ellerman, contralto; Dan Gridley, tenor; Raoul Nadeau, baritone; Virginia and Mary Drane, duo-violinists; Everett Tutchings, accompanist for the oratorio, and Genieve Lewis, cello.

Music In Madrid

(*Continued from page* 5)

Prokofieff. Soetens played the Bach Chaconne, and Prokofieff, on his own, did some of his original pieces, the most appreciated being Visions Fugitives, Stories of the Old Grandmother, and sonatina. The Casella-Poltronieri-Bonucci Trio, heard here for the first time, won the warm success it merited. The reading which struck me most was the Brahms trio in C. A poetic Siciliana and winsome Burlesca, by Casella, were delightful.

Various Concerts

The Sociedad Filarmonica opened its season with a program of sonatas for violin and piano, by Temianka (violin) and Askenase (piano), both rewarded with fervent applause; Robert Soetens, French violinist, gave an evening of French music at the French Institute; Andres Segovia offered two recitals which as always won him the enraptured plaudits and admiration of the Madrid public; and Arthur Rubinstein in two recitals was likewise admired for his artistry and thanked for introducing the *Madrilenos* to fourteen preludes by Shostakovitch.

Swarthout Film Premiere Set for January 7

The premiere of Rose of the Rancho, the motion picture in which Gladys Swarthout makes her screen debut, is now definitely set for January 7, at the Paramount Theatre, New York. This initial presentation is a benefit for the Musicians Emergency Fund, and the audience is expected to comprise most of the prominent musical and social personages of New York. Mrs. Vincent Astor, acting president of the Musicians Emergency Fund, heads the committee of arrangements.

Pinza to Give New York Concert

Ezio Pinza, basso of the Metropolitan Opera, will give a New York recital in Town Hall on January 26. With Edwin McArthur at the piano, he is to sing numbers by Handel, Monteverde, Falconieri and Legrenzi, the Vier Ernste Gesänge (Four Serious Songs) of Brahms, items in English by Kramer, Dunhill, MacGimsey and Oley Speaks, and a final Italian assortment by Respighi, Cimara, Tosti and Carelli.

Arthur Van Haelst Sings in Burlington, Vt.

Burlington, Vt.—A capacity audience at the Klifa Club recently heard a song recital by Arthur Van Haelst, baritone. In a program which ranged from Handel's Where'er You Walk, There Is a Ladye by Bury and other items of the classic school to I've Got Plenty o' Nothin', from Gershwin's Porgy and Bess, the young singer revealed a pliant, well schooled voice of fine natural quality, and interpretative temperament versatile enough to make highly effective each type of number. Harlie E. Wilson was the excellent accompanist. The audience applauded vigorously and insisted on encores. Mr. Van Haelst is an artist-pupil of Florence Wessell of New York. W. K.

Elmo Russ' Song Settings Heard

On December 19, J. Clarksberg Smith presented Elmo Russ and assisting artists at Aeolian Hall, New York, in a program of Mr. Russ' song-settings of Manhattan poets. With Mr. Russ at the piano, performances were given by Sylvia Grazzini, coloratura soprano; Josefa Chekova, dramatic soprano; Lee Sherman, tenor; and Alfredo Chici, baritone. The poets represented by the texts of the songs included Theodore Dreiser, Margaret Widdemer, Faith Vilas, Clyde Robertson and Margery Mansfield.

Alban Perring, Grand Prize (A.A.P.V.C.)
Ginette Neveu, Grand Prize, Warsaw, 1935
Janine Andrade, Denise Soriano, and Lola Bobesco
Are Master Pupils of the
JULES **BOUCHERIT** MARCEL **CHAILLEY**
VIOLIN SCHOOL
8, rue des Marronniers Paris, Phone: Auteuil 48.80
18, rue Guersant Paris, Phone: Etoile 15.69

KILENYI
PIANIST
15, Boul. Jourdan, Paris, France

MICHEL GIBSON
VIOLINIST
In Europe 1935-1936
Address: 6, Square Leon Guillet, Paris, XV, France

HELEN **TANNENBAUM**
VIOLINIST—Now Appearing in Europe
15, Bd. Jourdan, Paris, France

LUCIENNE DELFORGE
FRENCH PIANIST
Now Touring Europe
Management: Kiesgen, 252 Fbg. St., Honoré, Paris

The Hon.
WILLIAM BROWNLOW
IRISH BARITONE
c/o Musical Courier, 25 Haymarket, London S.W.1

SYLENKA
Spanish Dances
Europe 1935-1936
PUPILS ACCEPTED
38 rue de Dantzig, Paris XV, France

LOUTA NOUNEBERG
PIANO SCHOOL
Teaching verified by the analysis of films reproducing the playing of great virtuosos, enregistered exclusively for Madame Nouneberg.
Classes and Private Lessons for Beginners, Teachers, and Artists
Maximum of Progress in Minimum of Time
Address inquiries to: 6, Square Perronet, Paris-Neuilly-sur-Seine (France) Phone: Maillot 52.38

IRVING SCHWERKE
Teaches Music and Gives Advice to Students and Professionals
at
6, Square Leon Guillet (rue de Dantzig)
Paris XV. Phone: Vaugirard 48-34

METROPOLITAN OPERA

(Continued from page 5)

well. Miss Oelheim's luscious voice was always recognizable in ensemble passages above all the other artists, singing with precision and beauty. The remaining members, Angelo Bada (Dancaire), Marek Windheim (Remendado), Louis D'Angelo (Zuniga) and George Cehanovsky (Morales) were competent and effective.

Louis Hasselmans conducted in pedestrian fashion. The orchestra did not play the music brilliantly and often Mr. Hasselmans' *tempi* were too slow. The chorus sang raggedly and without spirit, but the ballet danced well.

LOHENGRIN, DECEMBER 21 (MATINEE)

Richard Wagner's Lohengrin received an admirable presentation at its first performance of this season under the orchestral direction of Artur Bodanzky. The newly organized orchestra gave a fine account of itself. The strings had such unity and the wind choirs played with such accuracy and excellent volume of tone that improvement in the orchestra over past seasons was greatly marked. The ensemble was led by Mr. Bodanzky with authoritativeness.

The stellar cast introduced Lotte Lehmann as Elsa, who had sung this role only once before with the Metropolitan forces. She offered an emotionally vivid portrayal, singing with tonal beauty and musical finesse. Her acting was superb as was Lauritz Melchior's eloquent interpretation of Lohengrin. Mr. Melchior was in magnificent voice and his Abschied was delivered with great poignancy.

Marjorie Lawrence sang Ortrud for the first time here and sang it splendidly. She brought dignity and poise to a part which has often been badly acted in previous seasons by Maria Olszewska. Never once did Miss Lawrence step out of character, and both vocally and histrionically the sinister aspects of Ortrud were enhanced by the sublety of her interpretation. After her second act scene, the opera was almost interrupted by spontaneous applause punctured with cheers. Emanuel List was again King Henry, giving a performance that was entirely meritorious. Friedrich Schorr presented Telramund, in which he was almost completely overshadowed by the other members of the cast.

Julius Huehn, a young American newly engaged for the Metropolitan and a graduate of the Juilliard School, made his debut as the King's herald. He has a full and rich baritone, fresh and vigorous in timbre, which is admirably suited to Wagnerian roles. His enunciation is clear and decisive and at this performance, although slightly nervous, Mr. Huehn acquitted himself very creditably. The chorus, trained by Konrad Neuger, sang exceptionally well.

All of the artists were enthusiastically applauded by a sold-out house and were repeatedly recalled at the end of each act.

LA BOHEME, DECEMBER 21

The debut of Carlo Morelli, Chilean baritone, as Marcello was one of the features of the season's first hearing of La Boheme on Saturday night. In a cast headed by Lucrezia Bori as Mimi and Frederick Jagel as Rodolfo, one also heard Helen Gleason as Musetta, George Cehanovsky as Schaunard, Virgilio Lazzari as Colline, Max Altglass as Parpignol, Louis D'Angelo as Benoit and Alcindoro, and Carlo Coscia as a Sergeant. Gennaro Papi, making his re-entry at the Metropolitan after several seasons' absence, was the conductor of a spirited and brilliantly staged production. Miss Bori, making her first appearance after the announcement of her contemplated retirement from opera in the spring, was very warmly greeted. She was in good voice and gave the role of Mimi all her wonted pathos, charm and sympathetic vocal quality. There were long tributes of applause after her aria in the first act and elsewhere. Frederick Jagel, singing with exceptional fullness and resonance of voice, excelled in all his contributions and won enthusiastic ovations from the audience. Mr. Morelli, who has been heard in New York with other opera organizations, showed veteran stage sureness and a sizeable voice, and endowed the role of the painter with hearty buoyancy and humor. Miss Gleason, presenting an attractive blonde Musetta, again sang and acted the hoydenish role effectively. The remainder of the cast joined well in the antics of the merry Bohemian company. Mr. Papi conducted with vigor and the stage business, under Desire Defrere and the chorus, trained by Fausto Cleva, were up to the usual engaging Metropolitan standard of production. The audience was large.

LAKMÉ, DECEMBER 23

Lily Pons returned to the Metropolitan in the title role of Lakmé, Delibes' tuneful coloratura opera, on Monday evening. This charming and petite French artist, now a motion picture star, was greeted with an ovation from the very large and fashionable audience. Rows of standees also added their cheers to the long applause after Miss Pons' meticulous interpretation of the Bell Song. Acting with more naturalness than ever before, slim and beautiful in costume and figure, Miss Pons sang with masterly precision and exquisite vocal tone throughout the opera. It was one of the most thoroughly delightful performances this diminutive prima donna has ever offered at the Metropolitan.

Equally fine was Giovanni Martinelli's portrait of Gerald. His voice was in excellent condition and the forthright manner in which he delivered his arias with vibrant tone brought him rousing applause. Ezio Pinza, singing Nilakantha for the first time, was good in the part, though there was nothing sinister in his conception. Irra Petina made an attractive Mallika. Her duet with Miss Pons in the first act was one of the tonally charming episodes of the production. George Cehanovsky was a creditable Frederic, as were the able members in the minor roles, Helen Gleason (Ellen), Dorothea Flexer (Rose), Thelma Votipka (Mistress Benston), Angelo Bada (Hadji), Max Altglass (A Fortune Teller) and Hubert Raidich (A Thief).

The ballet in the second act was vividly danced by the members of the ensemble. Several innovations were introduced, some of them not particularly attractive nor appropriate. If George Balanchine's aim is to startle his audiences, he accomplished this in the dances he arranged for Lakmé.

The orchestra played splendidly under Louis Hasselmans' direction. Although the score is not musically preëminent, its tunefulness delights the ear and with the Oriental costuming of the cast, pleases the eye. With Lily Pons as a perfect Lakmé, future productions should draw as large a crowd as at its first presentation this season.

LA TRAVIATA, DECEMBER 25

The Metropolitan's Christmas presentation to its audiences was a performance of Verdi's La Traviata, with Eide Norena in the title role, Charles Hackett as Alfredo, and Lawrence Tibbett as the elder Germont. Others in the production, which was under the baton of Ettore Panizza, were Thelma Votipka, Pearl Besuner, Giordano Paltrinieri, Alfredo Gandolfi, George Cehanovsky and James Wolfe.

Mme. Norena's vocal limning of the fair and frail Violetta is an appealing tonal portrait. The lovely quality of her voice was admirably complemented by her graceful histrionics. She offers a Violetta intensely feminine, exquisitely emotional.

Mr. Hackett made a personable object of her affections, and gave notable account of the vocal passages which Verdi has ascribed to this character. He was a finished and effective actor. As the anxious parent, Mr. Tibbett repeated his earlier successes in this role. In full possession of his redoubtable powers of tonal and dramatic art, he registered with unerring skill every nuance of the part. Miss Votipka was again a tuneful Flora, and the other participants contributed to the general excellence of the evening. A large audience was lavish with applause, and summoned the principals repeatedly before the curtain.

MADAM BUTTERFLY, DECEMBER 26 (MATINEE)

For the benefit of the Near East College Association, Madam Butterfly was presented at a special matinee. Susanne Fisher, a young American soprano from West Virginia, a graduate of the Cincinnati Conservatory, a fellowship winner of the Juilliard Foundation and former operatic artist with the Paris Opera Comique and the Berlin Staatsoper, made her Metropolitan debut as Cio-Cio-San. Her performance was particularly meritorious in that she sang with tonal accuracy, musical intelligence and offered a portrait of the tragic Japanese woman that was individual and carefully conceived. Miss Fisher has a lyric voice that is accurately placed. It has the advantage of youth, making her tones clearly brilliant in texture. Unlike most Cio-Cio-Sans, she has attempted to modify the Oriental gestures traditional to the role, and by so doing has enhanced the appeal of her own personality. Upon her entrance in the first act and after the aria Un bel dì, she was accorded prolonged and enthusiastic applause, and was the recipient of many recalls at the end of each act.

Frederick Jagel, taking the place of Richard Crooks, who was ill with laryngitis, gave an admirable presentation of Pinkerton both vocally and in demeanor. His tones were warm and full and he sang with artistic finesse. Richard Bonelli was also an excellent Sharpless with particularly praiseworthy enunciation. The whole operatic production gained by the fact that the three principals were Americans, thereby accent-

(Continued on page 22)

MAX ALTGLASS
TENOR METROPOLITAN OPERA CO.
ONLY TEACHER of the international star MARIA MULLER
AND OTHER METROPOLITAN OPERA and EUROPEAN CELEBRITIES
415 Central Park West, N. Y. ACademy 2-6601

GRACE MOORE
Exclusive Management: METROPOLITAN MUSICAL BUREAU, INC. 113 West 57th St. New York
Brunswick Records

JULIUS HUEHN
BARITONE, Metropolitan Opera Co.
Management: HAENSEL & JONES, 113 West 57th Street, New York City
Division: Columbia Concerts Corp. of Columbia Broadcasting System

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
For information apply Room 1809, 545 Fifth Avenue, New York, N. Y.

ALVA FEDDE
SOPRANO—POETESS
Author of MESSENGERS OF PEACE and MEMORIAL POEM TO WILL ROGERS
Programs of Original Poems and Music
Mgt. HARRIET STEEL PICKERNELL, 1780 Broadway, N. Y. Tel. CIrcle 7-4161

BARBARA BLATHERWICK
RECITAL—COLORATURA SOPRANO—OPERA
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia.
43 Fifth Avenue, New York
Tel. GRamercy 5-8592

NORENA
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

FREDERICK JAGEL
TENOR—METROPOLITAN OPERA COMPANY
Concert Management Arthur Judson
113 W. 57th St., New York

ROSA PONSELLE
Exclusive Management LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

LOUDON GREENLEES
SCOTTISH BARITONE
"A Distinguished Singer With Musical Intelligence"
IN AMERICA SEASON 1935-36
Management: ANNIE FRIEDBERG, Fisk Building, New York

STAGEFRIGHT
ITS CAUSE AND CURE
GOODHUE STUDIOS
Book, $1.10 Postpaid
56 Fayerweather St. CAMBRIDGE, MASS.

ABRAM KAROL
YOUNG AMERICAN VIOLINIST
Mgt. Bernard R. Laberge, Inc. 2 West 46th St., New York

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.
FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.
MUSICAL COURIER, 113 West 57th St. New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

Providence Hears Brahms' Requiem

Resident Groups Perform Choral Work Under Leps' Baton—Boston Symphony Presents Beethoven Program—Recital by Kreisler —Lee Pattison Plays with Manhattan Quartet

PROVIDENCE, R. I.—The Boston Symphony (Dr. Serge Koussevitzky, conductor) gave a Beethoven program consisting of the Egmont Overture and the ninth symphony in the Metropolitan Theatre. The orchestra had the assistance of the Cecilia Chorus of Boston (which had been trained by Arthur Fiedler) and Jeannette Vreeland, soprano; Elizabeth Wysor, contralto; Paul Althouse, tenor; and Julius Huehn, bass, soloists. It was the finest concert ever given in Providence. The work of the orchestra chorus and soloists was superb and each was given an ovation at the concert's close.

In memory of Edgar John Lownes, an organ recital was given in Sayles Hall, Brown University, by Norman Coke-Jephcott, organist of the Cathedral of St. John the Divine, New York, assisted by Vera Fonaroff, violinist of New York. It was a fitting memorial as both artists upheld the traditions of their separate instruments; dignity and solidity characterized the organ music, and warmth of tone and musicianly interpretation that of the violin.

Fritz Kreisler, violinist, with Carl Lamson accompanist gave a recital in the Metropolitan Theatre under the auspices of the Junior League. These two artists were given multitudinous applause by a vast and distinguished audience.

The Monday Morning Musical Club offered a concert in costume in honor of the Rhode Island Tercentenary, at the Barker Play House. The long program was cleverly arranged and well performed and held the attention of a crowded house. It featured chronologically Providence history musically from the time of the Indians to the present. Among the novelties presented was a trio, There Were in the Same Country, composed for the occasion by Ruth Tripp and also an original sketch for melodeon, A Trip to Pawtucket, composed and played by Miss Tripp. Old Pseaumes from the Gabriel Bernon Book were sung by Elsie Lovell Hankins and Songs of Long Ago Providence (Oliver Shaw) by Margaret Lally.

RESIDENT ORCHESTRA AND CHORUS IN BRAHMS WORK

The first concert of its fifth season by the Providence Symphony Orchestra was held in the Metropolitan Theatre. The work offered was Brahms' Requiem in conjunction with the symphony chorus under the direction of Dr. Wassily Leps. Lucy Marsh Gordon, soprano, and Edwin Orlando Swain, baritone of New York, were soloists. A large audience gave most cordial and deserved applause to soloists and ensemble alike.

The music department of Brown University presented the Manhattan String Quartet assisted by Lee Pattison, pianist, in a chamber concert in Alumnae Hall. Their program consisted of the quartet in C major (Beethoven) two movements from a string quartet (Paul Hindemith), Novellettes (Glazounoff) and the quintet for piano and strings (Schumann).

The University Glee Club (Berrick Schloss, conductor) presented the first concert in this winter's series in Memorial Hall, assisted by Lillian Knowles, contralto, Earl Perkins and Ruth Tripp accompanying. The work of this organization was unusually fine and it was liberally applauded.

Of considerable interest was the concert by the Madrigal Club of Smith College which was given in Lincoln School under the direction of Ivan T. Gorokhoff. The eleven singers sang madrigals with perfection of finish. They were enthusiastically received.

Of outstanding merit was the recital in the Plantations Club Auditorium by Felix Fox, Boston pianist, and Jean Bedetti, cellist, also of Boston. James Gray was the accompanist.

The Chaminade Club gave a musicale featuring compositions by Bach and Handel in Froebel Hall, at which Doris Skipp sang Rejoice Greatly. There was singing by an ensemble of women's voices of numbers by Praetorius, Pergolesi and Bach.

The Chopin Club held its annual Christmas concert in Beneficent Congregational Church. There were songs by the ensemble of Edith Woodhead Marshall, soprano; Adele Durant Kean, contralto; Walter Morris, tenor, and Ray Gardiner, bass, with Herbert Chandler Thrasher at the organ; a trio (Mildred Copeland, violinist, Louise Waterman, cellist and Marion Wilson, harp) performed and organ numbers were played by Roy P. Bailey, dean of the R. I. Chapter of the American Guild of Organists.

B. N. D.

METROPOLITAN OPERA

(Continued from page 21)

uating the proper local color of the libretto.

Ina Bourskaya was a very unoriental Suzuki. She sang uncertainly and acted quaintly. This is not a good part for the dignified contralto. In the minor roles, Angelo Bada (Goro), Max Altglass (Yamadori), Louis D'Angelo (The Uncle-Priest), Mario Gili (Yakuside), and George Cehanovsky (The Imperial Commissary) officiated creditably. The opera was conducted with precision by Ettore Panizza and the large audience was generous with its appreciation.

TANNHÄUSER, DECEMBER 26

The season's first Tannhäuser had several new features, among which was the initial performance of Venus in this country by Gertrud Wettergren, and the presentation of the Venusberg Bacchanale by the American Ballet forces, headed by Anatole Vilzak and Rabana Hasburgh. Neither of these factors was of especial strength. The role of the goddess of love proved to be somewhat taxing in its higher range for the Swedish contralto, though she brought to her impersonation seductive acting. The terpsichorean revels in the underground grotto were more animated than one was accustomed to in the past, but in pictorial quality were less satisfactory. The Three Graces were so rigid in their gyrations in the vision episode as to suggest that modern youth has lost its plasticity.

Beginning with the second act, the opera took on greater dramatic strength. Lotte Lehmann, repeating her womanly, radiant and affecting Elisabeth, sang exquisitely and filled her impersonation with many beautifully contrived details. Lauritz Melchior gave to the title role great earnestness, force and subtlety of tone-color, excelling in his second act scene in the hall of the minstrels. Friedrich Schorr, in good voice, was a mellifluous Wolfram. On the other hand, he presented a less noble figure than one has seen in other impersonations. Ludwig Hofmann repeated his dignified and fatherly impersonation of Landgraf Hermann, bringing sonorous and well modulated voice to his solo passages. Others in the generally efficient cast were Hans Clemens, as a full-toned Walther; Arnold Gabor as Biterolf; Giordano Paltrinieri as Heinrich; James Wolfe as Reinmar; and Editha Fleischer as a Young Shepherd. The important choral contributions were well sung, with blended and refined quality of tone, under Konrad Neuger, new assistant chorus master. Artur Bodanzky conducted a restrained reading.

[Reviews of the Metropolitan Opera events of Saturday and Sunday, December 28 and 29, will appear in the Musical Courier issue of January 11.]

ARTHUR FIEDLER,

director of the Boston Symphony "Pops" concerts, will appear as guest conductor of the New York Civic Orchestra on January 5 in the Twenty-third Street Branch of City College of New York. For the past six years Mr. Fiedler has directed the Boston Symphony "Pops" series, and he also directs the free Esplanade concerts which he organized in 1929. These Esplanade concerts, which comprise a season of from four to six weeks of nightly concerts during the summer, have been supplemented by his appearances as conductor of the Cecilia Chorus Society, which collaborates with the Boston Symphony Orchestra, and as conductor of both the MacDowell Club Chorus and Orchestra of Boston. Mr. Fiedler is a member of the faculty of Boston University and director of the Boston University Orchestra. (Photo © Laskaris.)

Viola Mitchell to Play with Chicago Orchestra

Viola Mitchell, young American violinist, who gave her first independent recital in New York at Town Hall on January 3, has accepted an invitation to be the soloist with the Chicago Symphony Orchestra at its engagement in Miss Mitchell's home city, Pittsburgh, Pa., January 7. Miss Mitchell appeared twice as soloist with the same orchestra last season, once in Milwaukee and once in Chicago.

John Herrick Heard Widely

John Herrick, baritone, who gave a debut recital at Town Hall in New York City in early October, numbers among his recent engagements appearances in Attleboro, Reading, and Braintree, Mass., on October 24, 25, and December 17, respectively, as soloist with the Women's Club in each city. On January 24 he will be heard in Newark, N. J., on the Elliot Concert Course; February 11 with the Westerly, R. I., Music Club; and in early April with the St. Cecilia Society of New York under the direction of Victor Harris.

RADIO HIGHLIGHTS
Dialed by M. L. S.

The Yuletide has swelled and ebbed on the airwaves. Christmas music from the sublime to the juvenile, from lively to severe has poured from the receiving sets in this broad land to such a surfeit that we, for one, can recall only one vocal offering at the moment—this came from the Breakfast Club on WJZ, and purports to be the way they sing Jingle Bells in Africa, the tropical version being Jungle Bells, Jungle Bells. . . . However, letting loftier thought prevail, a bright Christmas Day interlude was the special Magic Key program (WJZ), with the Cleveland Orchestra under Artur Rodzinski, and Lucrezia Bori singing with the NBC Symphony Orchestra, with Frank Black conducting. . . . Memorable on the Christmas Eve schedule was the afternoon program of the Vecchi Singers (Margarete Dessoff at the baton) over WJZ from the Library of Congress. That evening, Mario Chamlee appeared as guest soloist with Ben Bernie and his orchestra. Mr. Chamlee displayed his gifts as a vocalist, and also bandied a few words with Mr. Bernie in Italian dialect.

The Metropolitan Opera duly opened its broadcasting season of Saturday matinees on December 21, when opera-minded radio listeners heard over the combined WEAF and WJZ facilities a splendid performance of Lohengrin, with Lotte Lehmann, Lauritz Melchior, Emanuel List, Friedrich Schorr, and Julius Huehn in his successful Metropolitan debut. Bodanzky conducted.

Sunday (December 22) was rich in tonal fare. The morning's list included a fine program on WEAF by the Branscombe Choral. Directed by their musicianly leader, Gena Branscombe, this excellent group of women choristers gave a concert of Christmas music of many lands.

The Magic Key of RCA, WJZ's proud weekly feature, presented among its celebrities of the day John McCormack in a broadcast from Ireland.

Lotte Lehmann, displaying her accustomed superlative vocalism, was presented on the evening's General Motors concert (WEAF), with Erno Rapee and the General Motors Symphony Orchestra and Chorus. . . . The Ford Hour, on WABC, in a burst of seasonal generosity, provided their public with not one noted soloist but four—Grete Stueckgold, Kathryn Meisle, Richard Crooks and Ezio Pinza, featuring Handel's Messiah, the ensemble elements being furnished by the Ford Symphony Orchestra and Chorus, under Victor Kolar's direction.

Mildred Dilling, harpist, joined with the Musical Art Quartet on Monday afternoon in an NBC Music Guild broadcast (WJZ). This was a half-hour of chamber music performed with dignity and devotion, a span of tonal beauty across the day of those who heard it. . . . Helen Jepson and James Melton had the leading roles in the Friday night presentation of Massenet's Manon (in English and adapted for the time limits of radio) over WJZ on the Beauty Box Theatre hour. The story, with dialogue interspersing the musical sequence, was admirable broadcasting material, and the artists sang well.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
241 West 97th Street, New York City
Complete Training: Opera—Concert—Radio

CLEMENCE GIFFORD
CONTRALTO
418 S. Normandie Ave. Los Angeles, Calif.
Phone DR. 2261

LUISA MONTEZ CONTRALTO
Interpreter Authentic Spanish-American Folk Songs of Early California. Costume Recitals
200 West 57th St., New York City

MORRISON CONCERT HALL
Available for Recitals & Entertainment
ABBY MORRISON RICKER, Mgr.
Opera — Concert — Radio Soprano — Teaching
236 E. 72nd St., N. Y. C. BU. 8-0572

ELEANORE WOODFORDE
SOPRANO—OPERA, ORATORIO, CONCERT
740 N. Orlando, Los Angeles, Calif.
Phone Wyoming 3658

VERA BARSTOW
CONCERT VIOLINIST
Chamber Music
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd.,
Phone West Los Angeles 322-37
Los Angeles, Calif.

BERTHA VAUGHN
VOICE TEACHER
Of Many Young Artists Now Before the Opera and Concert Public
Folder on Request
Beaux Arts Bldg., Los Angeles, Calif.

VICTOR CHESNAIS
NATIONALLY KNOWN TEACHER OF VOICE
Training for Films and Opera
Hotel Hollywood
Hollywood, Calif.

INSTITUTE of MUSIC & FINE ARTS
Courses in Piano, Voice, Violin, etc.
MASTER CLASSES
SUMMER 1936
919 Atlantic Ave.
Long Beach, Calif.

John Carroll
DRAMATIC BARITONE
WITH RKO-RADIO STUDIOS
Hollywood, Calif.

FRIEDA HARCUM
Pianist
EMANUEL MIDDLETON
Baritone
Negro Artists in Joint Recital
236 West 139th St., N. Y. C.

EDWARD DULEY
TENOR
National Music League, Inc.
1201 Steinway Hall, New York City

EDYTHE MAY CLOVER
CONCERT PIANIST and TEACHER
Scharwenka Exponent
123 West 75th St., N. Y. C. SU. 7-8658

VIOLA PHILO
SOPRANO—OPERA, CONCERT, RADIO
Address: 1417 Steinway Hall, New York City

MARCELLA MASON
LYRIC SOPRANO
Hotel Hollywood, Hollywood, Calif.

I See That

The Philadelphia Orchestra, with Leopold Stokowski, conductor, has been engaged for the Ann Arbor Festival during the week beginning May 13.

* * *

Jaqueline Salomons, French violinist, played in Washington, D. C., at the French Legation on December 21.

* * *

Rachelle Shubow, pianist, and Thelma Spear Lewisohn, soprano, will give a concert on January 5 at the Hotel Statler, Boston.

* * *

Vivian Sharp Morsch conducted the A Capella Chorus of Bergen County, N. J., in a concert at the Woman's Club, Hackensack, N. J., December 13.

* * *

Constance Henry Beauer, founder of the Franz Liszt Academy at Wawa, Pa. (a suburb of Philadelphia), and Ida Haggerty-Snell, head of the voice department, spent the week-end of December 14 in New York.

* * *

Special lectures on the Principles of Singing and Voice Culture will be given over WNYC by Irma Swift for Hunter College, New York. These lectures are in conjunction with the course Miss Swift gives at the college. A recital is to be given on January 6 by the Hunter College students.

Music Notes from Coast to Coast

BINGHAMTON, N. Y.—The music season opened in November with two evenings of opera, given by the Manhattan Opera Company. Aida and Carmen were presented in a most satisfactory performance. Gabriele Snobomi was conductor. The artists in the cast included Carmela Ponselle and Anne Leskaya.

The Don Cossacks, Russian men's chorus, was first in the series of Musical Art League concerts. Serge Jaroff, conductor, and all the singers delighted the audience with their unusual artistic interpretations.

Etta Hamilton Morris, president of the New York State Federation of Music Clubs, was present at the November meeting of the Harmony Club. Mrs. Morris spoke in particular on instilling an interest in music with children.

William G. Gomph, organist of the Scottish Rite Cathedral of Buffalo, gave a public recital on the new organ in the Union Presbyterian Church.

Over 1,000 persons heard the International Business Machines Corporation Country Club Chorus in its first concert. They were assisted by the I.B.M. quartet with Paul Loomis as accompanist. Wilbur Renner was chorus soloist. Trombone solos were featured by Hiram Weiser and violin solos by Eddie Bargetzi. Mr. Bargetzi directed the orchestra and David C. Embler the chorus. The entire evening's program was of a high standard.

The bands of Endicott Johnson Corporation, led by Frank Tei and International Business Machines Corporation, led by L. C. Hallman, are giving many appreciated concerts, and show the artistic merits of their conductors and members.

More than 400 students in East Junior High School participated in a Music Fete. An orchestra, chorus and solos were all under the direction of Ida Mosek. All numbers were an advanced form and well done.

I. S.

PHOENIX, ARIZ. — Two notable artistic offerings attracted the attention of the Phoenix public recently. The first of these was the Maganini Chamber Symphony

VANDY CAPE,

soprano, presented her original "Singing Satires" in recital at the opening social event of the season at the White House. Miss Cape appeared by special request of the President and Mrs. Roosevelt. She is one of the artists from the New York studio of Edith W. Gaudenzi. (Photo by Herbert Mitchell.)

concert, the second a performance by the Hollywood Symphonic Ballet under the direction of Marcel Silver and Aida Broadbent.

The Maganini Chamber Symphony Orchestra opened the Community Concert Course in Phoenix with a concert of delightfully artistic informality. Quinto Maganini's program of admirably assorted rarities avoided a possible artiness by the conductor's easy assumption of the duties of master-of-ceremonies. His genial and at times whimsical prefatory remarks to a group of slightly-known compositions by royalty, and to other works of more recent vintage, lent an added appeal to the artistry of the performers. The concert was marked by a finely-balanced blend of the sixteen instruments, wherein artistic restraint and tonal purity resulted in an ensemble that was a never-failing delight to the ear. The outstanding number programmed was the Bach Brandenburg Concerto for strings, two flutes and piano, the reading of which did full justice to the depth and beauty of the work. Mozart's overture, Idomeneus, was a revelation of transparent clarity. Quaintness, delicacy and charm characterized the suite of music by royalty.

The conductor's own composition, At the Setting of the Sun, revealed both harmonic interest and beauty of melodic line. The orchestra's interpretation of Johann Strauss' Roses of the South was instinct with traditional Viennese appeal. The concert as a whole presented a unique study in orchestral coloring of a distilled and sublimated beauty.

Sincerity of purpose and soundness of technic were strong recommendations in the work of the Hollywood Symphonic Ballet. Though from Hollywood, the art of these dancers is not of Hollywood. Avoiding to a large extent those glorified banalities with which the name Hollywood is too closely associated, the Silver-Broadbent troup have made beauty, in its subtler and less obvious aspects, their aim—an aim which must always confine its appeal to the more discriminating patrons of the art Be it said, however, that a highly representative audience expressed enthusiastic approval of the choreographic fare offered them as well as of the choice of musical backgrounds. Solo dances by Aida Broadbent, Bert Prival, and Lorraine Roberts were received with well-merited acclaim. Phoenix is indebted to Mrs. Archer E. Linde and officers of the Young Women's Christian Association for bringing these dancers to Phoenix.

For the December concert of the Phoenix Musicians Club, Mrs. W. R. Battin, program chairman, assembled a group of numbers of especial interest. Probably the outstanding offering of the evening was the performance of two movements of Chausson's trio in G minor for violin, cello and piano. Played by Arthur J. Smith, piano; Milton Rasbury, violin; Montague Machell, cello, the work revealed harmonic richness and rare thematic beauty. William D. Wheatley, guest of the club, won instant approval for his singing of the tenor aria Che gelida manina from La Boheme, followed by Kountz' The Sleigh, and Life by Pearl Curran. Elizabeth Sterling, presenting two Chopin numbers, the E minor nocturne and the Fantasie impromptu, revealed brilliance and beauty of tone. Montague Machell, cellist, accompanied by Cora Lee Machell, offered an interesting and not too familiar group of Scandinavian pieces in a setting by Percy Grainger characterized by the Australian's usual originality. Out of deference to the season, the concert closed with the singing of Christmas Carols by the assembled audience and artists.

M. M.

PORTLAND, ME.—The first concert in a series sponsored by the Portland Music Teachers' Association was given by the Don Cossack Male Chorus. An interesting program of folk songs and religious music was presented. The chorus, under the masterly direction of Serge Jaroff, produced brilliant effects, the solo numbers displaying the fine voices of the singers. The Cossack songs and dances, given as an encore, greatly pleased the listeners, who were also privileged to hear that beautiful composition, The Little Bell Monotone.

Officers of the Rossini Club, the Kotzschmar Club, the Polyphonic Club, the Women's Choral Society, and the Marston Club, were entertained by the MacDowell Club on Guest Night. Evelyn Badger Carroll presided, and Ethel Fullerton Hatch was in charge of the program. Vocal solos were given by Rita Whitney, Mrs. O'Sullivan, Mildred Thurrell, Florence Knight, and Beatrice Richards. A violin selection was played by Sara Silverman, accompanied by Yvonne Montpelier. Piano numbers were performed by Anna Sletnick, Frances Donnell Grasse, and Mrs. Charles Hicks. Accompanists were Susan Coffin, Florence Coffey and Mrs. Grasse.

An interesting event of recent date was the recital presented by Annie Louise David, harpist, and Isabelle Jones, soprano. Miss David gave an effective demonstration of her skill as a harpist, by artistic interpretation of the works chosen. Her numbers included: Nuit D'Etoiles and Reverie (Debussy), Prelude and Improvisation (Zabel), Automne and Le Bon (Grandjany), and two compositions by the artist, Aeolian and The Wise Men. Miss Jones sang in charming manner, folk-songs, French and Irish songs. The aria, Rejoice Greatly (Handel) was delivered with pure tonal quality and fine diction. Other numbers included English and Italian songs, and were very pleasing. Mrs. Jones was the accompanist.

The Marston Club observed Guest Night by presenting an interesting program, arranged by the chairman, Mrs. Mortimer Bremon. The president of the club, Mrs. Gerald Clifford, was in charge. Christmas carols were sung by a sextet, and an instrumental trio gave several selections. The Wieniawski concerto in D minor was played by Sylvia Rowell, violinist, and J. Daniel MacDonald, pianist. A vocal solo was offered by Mrs. Helen Sawyer, and Jane Phinney Harlow gave a reading. A piano concerto, with orchestral accompaniment, was performed by Anna Cary Avjian and J. Daniel MacDonald.

A piano recital of exceptional brilliance was presented by Anna Cary Avjian, assisted by Phyllis Cram, reader. The program opened with a group of Chopin numbers, interpreted in the artist's inimitable style. Beethoven's Moonlight Sonata was delivered with fine phrasing, and was still more effective by the musical interpretation of Miss Cram. Dramatic fervor was evidenced in Miss Cram's presentation of the Balcony Scene from Romeo and Juliet. Selections by Schubert, Mendelssohn and Sauer still further displayed the able technic of the artist. A Lizst Hungarian Rhapsody was played in colorful manner. A group of Chopin numbers, given as an encore, completed the program.

S. R.

AMY ELLERMAN
CONTRALTO
260 West 72nd St., New York
Tel. TRafalgar 7-0466

HARRIET R. BELLMAN
TEACHER OF PIANO—ACCOMPANIST
Studio: 610 Steinway Hall, N. Y., CO. 5-9505
Residence: Hotel Narragansett, N. Y., RI. 9-9500

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutely 2-2400
160 W. 73rd St., N. Y Tel.: TRaf. 7-6700

WILLIAM THORNER
TEACHER OF SINGING
152 West 87th St., N. Y. C. Tel. COL. 5-0706

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA

JOSEPH SCHUSTER
CELLIST
118 West 57th St., New York. Phone: Circle 7-1900

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, (NEW YORK) TEL. RIVERSIDE 9-6810

MIRIAM WINSLOW
AND HER DANCERS
Exclusive Management: WILLMORE & POWERS,
2 West 45th Street, New York

RUGGIERO RICCI
PHENOMENAL BOY VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

ROSE MARIE BRANCATO
Coloratura Soprano
OPERA and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York.

GIGLI
WORLD FAMOUS TENOR
RETURNING TO AMERICA 1936-37
now booking
METROPOLITAN MUSICAL BUREAU, INC.
113 West 57th St., New York, N. Y.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

ARTURO VITA
voice placement opera coach
205 West 57th Street · New York · Tel. Circle 7-5420

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

CARMELA PONSELLE
MEZZO-SOPRANO
OPERA
CONCERT
RADIO
Exclusive Management: William Miller, Charles Morrison Agency, Park Central Hotel, N. Y. C., Circle 7-8000

GREGORY ASHMAN
ASSOCIATE CONDUCTOR
OPERA DEPT. JUILLIARD SCHOOL
PIANIST — TEACHER — ACCOMPANIST
1 West 85th St., New York SUs. 7-1097

Miriam Marmein
America's Greatest Mime
Mgt.: J. Hyde Eaton, 316 W. 75th St., N. Y. C.

TITO SCHIPA
Leading Tenor
Metropolitan Opera
Mgt.: Harry Cahill,
3415 R.K.O. Bldg.,
Radio City New York

THE STEINWAY BUILDING
113 West 57th St., New York
Small and Large Professional Studios
OFFICES, Any Size Required, Suitable for Concert Managers. Music Bureaus or Organizations Connected with Music in Any of Its Branches.
Unexcelled Service Daily and Evenings.
Very attractive rentals—Representative on premises or
Douglas L. Elliman & Co., Inc., 15 East 49th St., New York
Telephone PLaza 3-9200

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
30 Rockefeller Plaza New York

EMY-LOU **BIEDENHARN**
CONTRALTO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service,
30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

MYRTLE LEONARD
CONTRALTO—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street New York

ERNO VALASEK
VIOLINIST
Management: Richard Copley
113 West 57th Street, New York

NOEL EADIE
Coloratura Soprano
Address 1415 Steinway Hall,
113 West 57th Street New York City

FOWLER & TAMARA
DANCE RECITALISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street New York, N. Y.

MITCHELL VIOLINIST
European Representative: Organisation Artistique Internationale, Paris, France
American Management: NBC Artists Service,
30 Rockefeller Plaza, New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

NINA MORGANA
SOPRANO METROPOLITAN OPERA ASSOCIATION
Concert Management Arthur Judson, Inc.
113 West 57th Street New York City

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

DORIS DOE
Contralto Metropolitan Opera Company
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th St. New York

EDITH MASON
SOPRANO—Chicago Grand Opera Co.
Management: NBC Artists Service
30 Rockefeller Plaza, New York

BRYNLEY AND NOTLEY
TENOR-BARITONE DUO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

JEAN TENNYSON
SOPRANO
Address: 1416 Steinway Building,
113 West 57th Street, New York

QUINTO MAGANINI
Conductor Maganini Chamber Symphony
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

FABIEN SEVITZKY
CONDUCTOR
Concert Management Arthur Judson
113 West 57th Street, New York

DINO BORGIOLI
TENOR—METROPOLITAN OPERA CO.
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

PAUL KERBY
Conductor, Symphony-Opera
Vienna Symphony Orchestra, 1930-33
NBC Artists Service, 30 Rockefeller Plaza, N. Y.

DENNIS NOBLE
BARITONE
Exclusive Management: Annie Friedberg,
250 West 57th Street New York, N. Y.

GLADYS **SWARTHOUT**
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service,
30 Rockefeller Plaza, New York

NELSON EDDY
BARITONE
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
113 West 57th Street New York

Duet Recitalists Espouse Intimate Ideal in Novel Presentation of Historic Music

Norman Notley and David Brynley Tell How They Prepare and Sing Informally Their Own Arrangement of Tudor and Other Delightful Airs

Norman Notley and David Brynley, baritone and tenor, formerly of the English Singers, received a visitor from the Musical Courier soon after their Town Hall, New York, recital. The interviewer, congratulating them upon the success of this appearance, spoke of two of the distinctive qualities which the press had mentioned on this occasion—the informal and intimate atmosphere of the concert, and the humor and charm of the early music which made up the program.

"We neither of us care for too much formality at a concert," said Mr. Notley. "We saw no reason why our music should not be presented in exactly the same way as it is when we are in our own studio, that is with myself at the piano and Mr. Brynley standing at my side. This seems to have appealed tremendously to our audiences. Much of the music has been obtained from libraries and museums and has entailed much research. People are sometimes surprised that this music is so full of beauty and life and so rich in humor."

Own Arrangements a Feature

"Are any of your songs and duets arrangements of the madrigals and part songs of the English Singers' repertoire?"

"No. We do not use arrangements. We copy the manuscript, and from the figured bass that usually goes with it we arrange a suitable piano accompaniment. This is sometimes rather a troublesome process, for the harmonies must be congruous with the music of the period and in the style of the composer."

"What number in your repertoire has the earliest date of composition?"

"We have one that goes back to the thirteenth century," replied Mr. Notley, "but we have not yet presented it in concert. A great many of our songs are examples of sixteenth and seventeeth century composers."

"I hope, however," put in Mr. Brynley, "that you will make it clear that we do not confine ourselves entirely to music of the early periods. Our programs often include examples from the romantic epoch—songs and duets by Brahms, Schubert and others. We sing music by our contemporaries, too, and several modern composers have written duets especially for us. We are drawing up a cycle of programs—ancient, romantic and modern—and perhaps next season we shall give them here."

Mr. Notley and Mr. Brynley arrived here early in November and sail for England soon after January first to fulfill engagements abroad. In addition to their solo and joint concerts, both frequently broadcast over the B.B.C. and have been heard over the air in India, Australia, and other parts of the British Empire.

NORMAN NOTLEY and DAVID BRYNLEY

Live in Historic Cottage

When not in London, the two spend much time at their cottage in the village of Corfe Castle, in the Thomas Hardy country of the south of England. The cottage dates back to Tudor days, and the quaint village has escaped any touch of modernization. Dominating the countryside is the ruin of an old castle, a relic of Saxon times. Adjoining the cottage, Mr. Notley has built a studio, and here he holds a Summer School for singers.

"What are your principal recreations?"

"We are both very keen gardeners," said Mr. Brynley, "we grow our own fruit, flowers and vegetables. As we are not far from the sea, we swim a good deal and both of us are especially interested in painting—we hope to have an exhibition one day. With so many interests and activities, life at the cottage is anything but dull." M. L. S.

Eugene Goossens Recalls Association With Diaghileff Ballet

The engagement of the Monte Carlo Ballet Russe to appear with the Cincinnati Symphony Orchestra for three performances in February has reminded Eugene Goossens of his old days with the Diaghileff Ballet. Between the years 1920 and 1926 Goossens conducted the majority of the Diaghileff London seasons and among the ballets he directed during that time were The Fire Bird, Petrouchka and Pulcinella of Stravinsky, Chout and Pas D'Acier of Prokofieff, Schumann's Carnaval, Rimsky-Korsakoff's Scheherazade, de Falla's Three-Cornered Hat and El Amor Brujo, Chopin's Les Sylphides, the Prince Igor dances of Borodin, Milhaud's Train Bleu, Poulene's Biches, Auric's Les Facheux, Lord Berners' Triumph of Neptune, Satie's Parade, Rioti's Barabau, Lambert's Romeo and Juliet, Tschaikowsky's The Sleeping Princess and many others.

Mr. Goossens' personal memories of Serge Diaghileff, whom he considers a great man, and of his devoted disciples, would fill a volume, but he has jotted down the following odd recollections of that period of his life:

"(a) The gold fountain pen presented to me on the stage of His Majesty's Theatre, by Diaghileff, at the last performance of the 1926 summer season, as a token of affection before my permanent departure for America.

"(b) The time when, sitting with Diaghileff in the orchestra seats of the Colosseum Theatre, a photographer stole up and took a flashlight photograph of us sitting together. Diaghileff, who had a superstitious terror of the camera, leaped from his seat and with one heavy blow of his cane destroyed both camera and tripod, hurling imprecations to heaven the while. The photographer barely escaped with his life.

"(c) The time when conducting the ballet on one of our visits to Barcelona, I took Diaghileff round the harbor in a motor boat and barely prevented him from jumping into the water to rescue his hat which had blown overboard.

"(d) The string of old balletomanes waiting outside the stage door in the same city with flowers as tributes to the ladies of the ballet. (Incidentally, hardly any of them were received with any cordiality.)

"(e) The time when, meeting Diaghileff for lunch at a restaurant, he persuaded me to conduct the ballets at the matinee the same afternoon, due to his dislike of the gentleman actually in charge. I protested that my red tie would not look well at a matinee, whereupon we paid a hurried visit to a shop en route to the theatre and Diaghileff chose for me an expensive black and white tie which I still cherish as a souvenir.

"(f) The premiere of Prokofieff's Pas d'Acier (a very Bolshevik ballet) in London which I conducted and at which Diaghileff insisted on sitting next to me in the orchestra in order to be ready to leap up on the stage to calm any signs of protest from the hostile audience. No demonstration occurred, however.

"(g) A supper party given by Diaghileff in London at the end of one of our seasons when I danced foxtrots with the *premiere danseuses* and, in particular, trod heavily on Danilova's toes."

Corning, N. Y., Applauds Doris Doe

Corning, N. Y.—Doris Doe, contralto of the Metropolitan Opera, was heard in recital here on December 11 before a large audience. Miss Doe's concert was one of the most memorable in the list of the Civic Music Association's presentations. The fortunate possessor of a voice of natural beauty, she uses it with exquisite flexibility and feeling. Her program included an aria from Ero e Leandro by Maucinelli, Stornellata Marinara (Cimara), songs in German by Brahms and Strauss, the aria O Don Fatale from Verdi's Don Carlos, Quelle Souffrance by Lenormand, a Swedish song and numbers in English by Olmstead, Mortimer Browning and Ernest Charles. Among her encores was Mrs. H. H. A. Beach's The Year's At the Spring. Miss Doe's diction in the four languages embraced by her program was exemplary, and her sincere and versatile artistry met the demands of the operatic, lyric and German Lieder and other types represented on her list of offerings. The singer's hearers applauded her long and ardently and recalled her for repeated encores. B. K.

Schenck Overture to Be Broadcast

Elliott Schenck's overture, The Arrow Maker, will be broadcast over WOR on January 9 by the Little Symphony Orchestra, conducted by Philip James. Later, the composition is to be performed by the Boston Civic Symphony Orchestra (Joseph Wagner, conductor) and the Harrisburg Symphony Orchestra under George King Raudenbush. Last season the overture was played by the Buffalo Philharmonic Orchestra under Lajos Shuk, and before that George Barrere conducted it at Chautauqua, N. Y.

Bentley Celebrates Fiftieth Anniversary

William F. Bentley, director of the Knox Conservatory of Music at Galesburg, Ill., has been organist and director of the choir at Central Congregational Church in Galesburg for fifty years. A banquet was given in his honor at the church on December 11. Mr. Bentley has also been director of Knox Conservatory for fifty years.

HELEN OELHEIM
MEZZO SOPRANO—Metropolitan Opera Co.
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

FARDULLI
LEADING BARITONE CHICAGO CITY OPERA CO.
Personal Rep. J. H. Duval, 1425 Broadway, N. Y.
Columbia Records

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

ROMAN TOTENBERG
POLISH VIOLINIST
Exclusive Management: Annie Friedberg.
250 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

VIRGINIA PEMBERTON
SOPRANO
1420 Steinway Hall, New York City

BEATRICE HARRISON
CELLIST
Management: NBC Artists Service
30 Rockefeller Plaza New York

MARY MOORE
COLORATURA SOPRANO
Management: BRUNO ZIRATO
Steinway Hall, 113 West 57th St., New York, N. Y.

ANNY KONETZNI DRAMATIC SOPRANO
Management: Annie Friedberg, 250 W. 57th St., N. Y.

HOPE HAMPTON
SOPRANO
Personal Representative: Bruno Zirato, Steinway Bldg., N. Y.

HANS CLEMENS
METROPOLITAN OPERA TENOR
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York, N. Y.

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

IGOR GORIN
BARITONE
Management: Haensel & Jones
113 West 57th Street New York, N. Y.

San Carlo Opera Visits Omaha

Four Performances Introduce Applauded Singers in Standard Works —Frances Nash Plays for Tuesday Club

OMAHA, NEB.—Fortune Gallo's San Carlo Opera Company recently paid a four days' visit to this city and performed in that time five operas, namely: La Traviata, Madam Butterfly, Lohengrin, Faust and Il Trovatore. The engagement was played in the Municipal Auditorium, which large building was filled practically to capacity for most of the performances. From the artistic standpoint a notable success is to be recorded, as the entire equipment and personnel measured well up to previous standards and in some instances even surpasesd past achievements. Individual honors were won by Lucile Meusel, Dimitri Onofrei and Mostyn Thomas, who appeared in Traviata; Josepha Chekova, Rolf Gerard and Harold Kravitt in Faust; Hizi Koyke and Mario Valle in Butterfly; and Bianca Saroya, Florence Wylde and Aroldo Lindi in Trovatore. The Lohengrin performance presented several of the above mentioned artists and, in addition, Goeta Ljungberg, who appeared as guest, gave a distinguished and appealing portrayal of the part of Elsa, as did Dreda Aves, whose Ortrud was an outstanding achievement. The San Carlo Ballet, headed by Lydia Arlova and Lucien Prideau, added glamour to the occasions on which they appeared. Carlo Peroni conducted all the operas. The engagement was promoted by the Omaha World-Herald and was a brilliant success in every way.

FRANCES NASH IN RECITAL

Frances Nash, appearing in the second of the Tuesday Musical Club's current attractions, gave an exhibition of individual, polished and entirely delightful piano playing in the auditorium of the Central High School. To much charm of presence Miss Nash adds a fleet, efficient and secure technic, definite authority of style, and interpretative gifts of originality and interest. Her program included three preludes and fugues from Bach's Well Tempered Clavichord, sonatas by Mozart and Chopin and a succession of modern pieces, with Liszt's E major polonaise as the closing offering.

The following performers have been presented in recent musical affairs at the Joslyn Memorial: Esther Leaf and Martin Bush, organists; Donald Steele, tenor; Rena Murtagh, soprano; Anna M. Crenshaw, contralto; Edward Holman, baritone; Beth Campbell, violinist; and Jean Borglum Brinkema, Wilda June Fisher and Wilda Hughes, pianists. An instrumental trio, composed of Mr. and Mrs. Theodore Lehmer and Bernard Culek, and the orchestra of the University of Omaha, conducted by Henry G. Cox, were also heard. J. P. D.

Conservatories and Schools

Cornish School

SEATTLE, WASH.—A major event in Seattle's theatrical world is the now annual presentation by the Cornish Players of a Christmas Puppet festival in the Cornish Theatre. Following their first full length, The Wizard of Oz (it has played more than 170 times to capacity audiences), Seattle patrons have waited for the announcement of a new show by the versatile manipulators. This second show, presented in five performances from December 28 to January 1, is an adaptation by W. A. Kimball of the Tudor Jenks tale —The Prince and the Dragons. Staged by Irene Phillips, puppet instructor at the Cornish School, the play has thirty-six puppets, nine scenes with a variety of songs and lighting effects that combine to make this a complete stage presentation in a miniature setting. Marionettes used by the Cornish Players are designed by Irene Phillips and Mildred Sater, are from fourteen to twenty-five inches in height and have from eight to 20 strings each. Nine people manipulate the thirty-six puppets in the play, speak the lines, sing solos and chorus numbers, and change scenes all without stopping. From four to six years of training have gone into the making of this finished manner of presentation and the effects are well evident in their work.

Their first show, the Wizard was planned as a children's show, to be given a few times. However the adult members of its audiences soon outnumbered the youngsters. Following the Seattle showing, the new show will also be taken on tour through the Western states. K. T.

STUDIO NOTES

ETHEL GLENN HIER

Students from the class of Ethel Glenn Hier met at her studio at The Osborne, New York, for their annual Christmas recital on December 27. A program of solos, duets and quartets at two pianos featured folk tunes of many lands and music of the masters. The students took turns in accompanying the audience for the singing of Christmas carols and the program closed with a vigorous performance of Haydn's Toy Symphony by all present.

Students who took part in the program were Nancy Glendenning, Alice Prochazka, John Ward, Barbara Goodman, Caroline Storms, Bruce Allen, Jean Williams, Jane Storms, Peggy Waller and Louise McDowell. B. K.

MARION LUYSTER DE VOE

José Sprouse, tenor, was presented in a song recital by Marion Luyster De Voe at her New York studio on December 21. He was assisted by Ella Rasmussen, talented violinist, and Mrs. De Voe was the artistic accompanist. Beginning with Spesso Vibra per Suo Gioco by A. Scarlatti (1659-1725), and songs and arias by G. G. Carissimi, Purcell and Handel, Mr. Sprouse proceeded to numbers by Grieg and Tschaikowsky, O Lola Bianca from Mascagni's Cavalleria Rusticana, In a Persian Garden by Liza Lehmann and Spanish songs by G. Vargas and J. Huarte. The singer has completed three years of study with Mrs. De Voe. He started as a baritone and is now a high tenor. His voice is of pleasing, unforced quality, and he uses it effectively. He was especially excellent in the Spanish songs, perhaps because this language is his mother tongue. Miss Rasmussen played the Vivaldi concerto in A minor and pieces of Wieniawski, F. Van Epps and Kreisler. The audience was large and applausive. R. B.

FRANCIS ROGERS

Mordecai Bauman, baritone, a former pupil of Francis Rogers of New York, sang a program of classic and modern songs in four languages in Mr. Rogers' studio on December 19. Last season Mr. Bauman made a transcontinental tour with Karl Eisler, composer.

Richmond Orchestra in Two Events

Charles Naegele Plays Under Beckett's Baton—Children's Program Includes Young Pianist—Tibbett and Olga Averino Among Recitalists

RICHMOND, VA.—The second concert of the Richmond Symphony Orchestra on December 9 at the Mosque was a particularly effective and interesting one. Wheeler Beckett excells as a program arranger and on this occasion presented several novel and interesting numbers. Opening with the overture from Donna Diana (Reznicek), tuneful in the Viennese style, the program ranged through the waltzes from Gounod's Faust, to Delius' On Hearing the First Cuckoo in Spring, entrancingly given. The first part ended with Brahms' symphony in C minor, played with verve, power and brilliance, reaching a thrilling climax in the final *adagio* movement. Mr. Beckett led his men with outstanding authority and intelligence, giving new evidence of his conducting genius.

The soloist was Charles Naegele, in the Schumann concerto in A minor (Op. 54) Mr. Naegele proved himself an executant of the first magnitude, tossing off the difficulties of the work with every evidence of ease and composure. Pianistic difficulties have no terrors for this masterful young artist and the work was presented by soloist and orchestra in a thoroughly competent manner.

The junior concert on the ensuing afternoon was equally enjoyable and the huge Mosque was filled with a palpitating mass of young enthusiasts. On this occasion Mr. Beckett appeared again as composer, with an intriguing little work for the bassoon and contra-bassoon, which he styled Ponies at the Circus. Added to this was Ravel's Beauty and the Beast, which again demonstrated the bassoons. Other numbers were the Bumble-Bee (Rimsky-Korsakoff) the *andante* from the fifth symphony (Beethoven), and the first movement of the concerto in G minor (Mendelssohn) with Ruth Peters as piano soloist. Miss Peters, a local school girl, played the piano part with brilliance and poise, achieving technical command of the score and commendable execution.

Earlier in the month, Olga Averino, Russian soprano, sang in recital at the Woman's Club. She opened with two Gluck numbers, followed by a group of Russian compositions, and other varied items. She disclosed a voice of exquisite texture, warm richness of tone and a fine sense of interpretation. Her recital was completely enjoyable. Mary Shaw Swain accompanied with much intelligence and sympathy.

A noticeable feature in connection with the season of the Richmond Symphony Orchestra is the organization of the school children in a Symphony Club, which now numbers over two thousand. Mr. Beckett has fostered this movement by visits to the various schools of the city, with interesting and tactful talks to the children and demonstrations of the compositions to be presented at forthcoming concerts. The result is a great interest on the part of the schools in the orchestral programs. At the concert of December 10, the Thomas Jefferson School orchestra members played with the symphony men in the March from Athalia.

Lawrence Tibbett appeared during the month in the Moody Course, singing delightfully to a large audience at the Mosque. A prime favorite here, he was encored repeatedly. J. G. H.

MARIA SILVEIRA
LYRIC COLORATURA
Philip R. Thomas—Personal Representative, 1414 Steinway Hall, New York City

Richard Hageman
CONDUCTOR-COACH
AVAILABLE FOR NEW YORK RECITALS
Studio: 157 West 57th St., New York. CIrcle 7-0770

WINIFRED CECIL
SOPRANO
Management: BERNARD R. LABERGE, Inc. 2 West 46th St., New York

PAUL WITTGENSTEIN
ONE-ARMED PIANIST
Management: Bernard R. Laberge, Inc. 2 West 46th Street New York

LEA LUBOSHUTZ
VIOLINIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

EUNICE NORTON
PIANIST
Management: Metropolitan Musical Bureau, Inc. 113 West 57th St., New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg, 250 West 57th Street New York

FRANK SHERIDAN
PIANIST
Management: RICHARD COPLEY 113 West 57th Street, New York

FLORENCE EASTON
SOPRANO
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza New York

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza New York

BARRERE - SALZEDO - BRITT
Management: Haensel and Jones. 113 West 57th Street, New York

Lincoln Cathedral Choir
a cappella
Mgt.: Walter Anderson, Waldorf-Astoria Hotel, N. Y.

ARTISTS WANTED FOR SOUTH AMERICAN TOUR
DALRYMPLE Publicity Contacts
229 West 42nd St., New York
Wisconsin 7-9553 LOrraine 7-2996

JOHN McCORMACK
Personal Representative
JAMES McCORMACK, 41 East 42nd St., New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street New York

LILY PONS
Coloratura of the Metropolitan Opera
Management: Metropolitan Musical Bureau, 113 West 57th Street, New York

DR. A. MADELEY RICHARDSON
Courses in Extempore Playing, Song Writing, Modal Music, Counterpoint, Fugue Writing, and Composition.
140 RIVERSIDE DRIVE NEW YORK, N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc. 113 West 57th Street, New York

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE, 30 Rockefeller Plaza, New York

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg, Fisk Bldg., N. Y.

CHARLOTTE BOERNER
LYRIC SOPRANO
1412 Steinway Hall, New York City

MILSTEIN
VIOLINIST
Concert Management Arthur Judson, Inc. 113 West 57th Street New York, N. Y.

JOHN HERRICK
BARITONE
Write Secretary, 1417 Steinway Hall, N. Y. C.

PERCY GRAINGER
PIANIST 9 Cromwell Place
Manager: Antonia Morse White Plains, N. Y.

HART HOUSE STRING QUARTET
Haensel & Jones, New York

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc. 113 West 57th Street, New York

HENRY HADLEY
COMPOSER-CONDUCTOR
Representative: Clark H. Gaines, Hotel Waldorf-Astoria, New York

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York Telephone CIrcle 7-1787

LA FORGE-BERÚMEN STUDIOS
14 West 68th St., New York

CHICAGO CONSERVATORY
Address LORO GOOCH, Manager
Kimball Hall (11th floor) Chicago, Ill.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

WINIFRED CHRISTIE
Pianist
Exclusive Direction: Dorothy Pillsbury Stetson
30 Rockefeller Plaza, New York

GENE SCHILLER
ACCOMPANIST—COACH
1416 Steinway Hall, New York CIrcle 7-7597

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
OPERA — ORATORIO — RECITAL
Mgt: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

JULIUS GOLD
MUSICOLOGIST
San Francisco, Calif.

MARGUERITE **POTTER**
Founder, New York Madrigal Society (Est. 1930)
FREE VOCAL SCHOLARSHIP AUDITION
Mondays 8 P.M. — 817 Steinway Hall, N. Y. C.

ELSE HARTHAN ARENDT
SOPRANO
300 Fine Arts Building, Chicago, Ill.

EMMA OLSSON
TEACHER OF PIANO
333 East 53rd St., New York City
Telephone PLaza 3-4794

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write: 4633 Sunset Blvd., Hollywood, Calif.

CHIQUITA **CASELLA** SPANISH DANCER
Studio: 127 W. 58th Street, N. Y. C.
COlumbus 5-1245

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. CH. 3-9055

GEORGE RYALL
PIANIST — ACCOMPANIST
TEACHER
1416 Steinway Hall, New York City

DIMITRI **ONOFREI**
Leading Tenor San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

HOMER GRUNN
TEACHER OF PIANO
911 Westchester Place, Los Angeles, Calif.
Phone RO-1967

MUSETTE *DRAMATIC SOPRANO*
TRULOCK 812 West 181st St., New York City
Tel. Washington Heights 7-9522

CHARLES **BAKER**
VOCAL COACH—STYLE AND TRADITION
2345 Broadway, New York SUsquehanna 7-2860

EUGENE **PLOTNIKOFF**
CONDUCTOR
NEW YORK CIVIC ORCHESTRA
102 W. 75th St., N. Y. Tel. ENdicott 2-2860

HENRY F. SEIBERT
Organist and Choirmaster, Lutheran Church
of the Holy Trinity
and Official Organist of The Town Hall, New York

WYTH SIGHTSINGING INSTITUTE
Dorothy G. Wyth, M. A. Director
SIGHT READING COURSES FOR SINGERS
138 W. 58th St., N. Y. C. COlumbus 5-2097

Mr. and Mrs.
Abby De Avirett
PIANO STUDIOS
108 S. Larchmont Hollywood, Calif.

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts,
310 South Michigan Ave., Chicago, Ill.

PHILADELPHIA CONSERVATORY OF MUSIC
FOUNDED 1877
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
Managing Director
MRS. D. HENDRIK EXERMAN
Courses leading to Degrees

BERNARD GABRIEL
Concert Pianist and Teacher
160 West 73rd St., N. Y. C. TRafalgar 7-6700
Mgt: Bernard R. Laberge, 2 W. 46th St., New York

JEANNE **HASSLER** CONTRALTO
Personal Rep.:
LEON S. FOX,
79 Madison Ave., New York

RICHARD KRULL
BASS-BARITONE
CONCERT—RECITAL—ORATORIO—FESTIVAL
1417 Steinway Hall, New York City

HELEN ALION
TEACHER OF PIANO
Specializing in Children's Work
27 Perry Street New York City

YOURY BILSTIN CONCERTS—CELLO—VIOLA DA GAMBA
Author of the "Psycho-Physiological Method of Musical Education." Highest virtuosity for Violin—Cello—Piano by Relaxation and Reflex Technique.
137 West 72nd St., New York SUsquehanna 7-6242

MARY HARRISON
SOPRANO
1416 Steinway Hall, New York City

MICHAEL **ZADORA**
PIANIST—PEDAGOGUE SCHOLARSHIPS
260 West 73rd St., N. Y. C. SUsquehanna 7-7024

JOHN C. **WILCOX**
Specializing in Training for Teachers and Corrective Work for Singers
AMERICAN CONSERVATORY OF MUSIC,
500 Kimball Hall, Chicago, Ill.

Rosia Britain
COMPOSER—PIANIST
Chicago Conservatory Harrison 0500

PANGRAC MUSIC STUDIOS
Voice—Piano—Organ—Violin
Liturgical Music, Gregorian and Polyphonic
415 Central Park West, New York. ACad. 2-2447

ROSA LINDA
ACCOMPANIST
COACH OF OPERA DICTION
12 East 88th St., New York SAcramento 2-4739

HAMILTON INSTITUTE DEPARTMENT OF MUSIC
Dr. Arthur Little, Director; Hanna R. Gregory; Caroll Ault
Courses in Theory, Voice, Piano, Violin
304 West 81st St., New York TRafalgar 7-3536

ELSA **FIEDLER**
ACCOMPANIST-COACH
Chamber Music—French, German, Italian Opera
309 W. 57th St., N. Y. C. COlumbus 5-7750

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to
Grand Opera and Concert Repertoire
1230 Kimball Bldg., Chicago Phone Webster 7233

LEONARD **STOCKER** BARITONE
Betty Tillotson
Concert Direction
Steinway Bldg.
N. Y. C.

LITTA GRIMM
VOICE — *Specializing German Lieder*
Available for Recitals
1416 Steinway Hall, N. Y. C Tel. CIrcle 7-3900

BRIGGS STUDIO
for SONG and SPEECH
200 W. 57th St., N. Y. C. CIrcle 7-3736

ROSE DIRMANN
Lyric Soprano
CONCERT—ORATORIO—RADIO—OPERA
Mgt.: Richard Copley, 113 West 57th Street, N. Y. C.

ELEANOR MEHL BERGER
CONTRALTO—Available for Concerts
Lloyd Music & Management
Land Title Bldg. Philadelphia, Pa.

HORATIO CONNELL
VOICE
Faculty, Juilliard Graduate School
819 Steinway Hall, New York, CIrcle 7-2065
1716 Chestnut Street, Philadelphia

Lambros Demetrios **CALLIMAHOS**
FLUTIST
Management: Dr. Artur Hohenberg, Konzerthaus, Vienna

MARJORIE *Pianist* ALLISON *Cellist* **MacKOWN**
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

LOUISE **GERARD THIERS**
Vocal Studio: 808 Carnegie Hall, New York
Tel. CIrcle 7-3515

ZOELLNER SCHOOL OF MUSIC
Founded by ZOELLNER STRING QUARTET
Amandus Zoellner, Dir.
2104 S. Western Ave.,
Los Angeles, Calif.

LILLIAN STEUBER PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

JEANNE DUSSEAU SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.,
113 West 57th Street, New York City

SELMA KRAMER PIANIST
STUDIO:
257 W. 86th St., N. Y.
SUs. 7-6625

AMELIA BRADDOCK MEZZO-SOPRANO
PUPILS ACCEPTED
403 Carnegie Hall, N. Y. C
Interview by appointment

JOHN PANE-GASSER LEADING DRAMATIC TENOR
CHICAGO GRAND OPERA
Address:
825 Orchestra Bldg., Chicago

CHASE BAROMEO Leading Bass-Baritone
Metropolitan Opera Co.
Mgt. NBC Artists Service

DR. WILLIAM C. CARL Lecture Talks on the European Festivals
Available for Music Clubs
Address Manager,
12 West 12th St., New York

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....

Canada, $4.00 Foreign, $4.50

MAURICE ZAM
CONCERT PIANIST—TEACHER—EDUCATOR
557 N. Kingsley Drive, Los Angeles, Calif.
Phone Normandy 0651

GEORGE LIEBLING
TEACHER OF PIANO AND COMPOSER
RECITALS — LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Calif.

RAYMOND McFEETERS
PIANIST — ACCOMPANIST — TEACHER
738 S. Marengo Avenue, Pasadena, Calif.
Phone: Terrace 3361

HOPE JOHNSTON
Pianist—Accompanist—Teacher—Coach
HOTEL McALPIN, New York City. PEnn. 6-5700

NORMA MATHIS **SHAPIRO** Eight-year Old PIANIST
200 Riverside Drive
New York City

FRANCIS P. LOUBET
MANAGER OF MUSICAL ARTISTS
200 W. 57th St., New York City COlumbus 5-9689

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

PRO-OPERA GUILD
Mme. L. ASKENASY Mr. N. ZOTOFF
Operatic Training—Vocal Instruction
BETTY ASKENASY, Master Piano Classes
Studios: 147 W. 75th St., N. Y. C. SUs. 7-4253

HELEN REYNOLDS
STRING QUARTET
1418 Steinway Hall, New York, N. Y.

RICCARDO DELLERA
With Metropolitan Opera Company for 18 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York TRafalgar 7-6451

Charles Albert **McLAIN**
American Tenor Teacher of Singing
—CONCERT—RADIO—ORATORIO—OPERA—
1425 Broadway, N. Y. City PEnnsylvania 6-2634

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Address c/o Musical Courier, Steinway Bldg., N. Y.

HELEN **CHASE**
VOICE TEACHER—COACH—HISTRIONICS
STUDIO: 316 West 84th St., New York City
TRafalgar 7-9193 ENdicott 2-5644

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York Riverside 9-4899

FREDERIC **BAER**
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y.

COMPOSER—PIANIST
ELINOR REMICK WARREN
410 S. Arden Blvd Los Angeles

WINSLOW Concert Organist **CHENEY**
Mgt. BERNARD R. LABERGE, 2 W. 46th St., N. Y. C.

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

LOIS BANNERMAN
HARPIST
Management: National Music League
113 West 57th St., N. Y. CIrcle 7-2462

BIANCA **SAROYA**
Leading Soprano San Carlo Opera Co.
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

JOHN WARREN **ERB**
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 171 West 71st St., New York City

CHICAGO
NORMAN **ALEXANDROFF**
ARTIST BUREAU
as well as
RADIO PROGRAMS
Fine Arts Bldg., 410 So. Michigan Ave.

A PORTRAIT OF ETHEL BARTLETT

by Harold Knight. The picture is life-size and hangs in the big gallery at Burlington House, on the opposite wall from the portrait of King George V. Miss Bartlett and Rae Robertson, English two-pianists, played with the Royal Philharmonic Society in London recently, under Sir Hamilton Harty, soon after returning to England from their first concert in Stockholm. They had previously toured with the Residentie Orchestra in Holland, playing three nights in succession under Dr. van Anrooy. The two sailed on December 14 for a four months' coast-to-coast American tour of forty-two concerts. They will give a recital in Town Hall, New York, on January 5.

SYLENKA

in divergent moods. At left, in a pose of her new dance which she has created to Granada, by Albeniz; the other picture shows her in a humorous dance number, which she has created to a Gallician folk-tune, the dance showing the adventures of a peasant maid at a dance competition, such as they have in Spain. Sylenka gave the first public performance of these numbers at the annual Thanksgiving entertainment (a re-engagement) of the American Legion in Paris. She was also engaged to appear at the annual banquet of French journalists, in Lyon, in December. (Photos by Paul Karuna, Paris.)

A GROUP OF MUSICAL PERSONALITIES,

including some of the pupils of Jules Boucherit, taken at his villa La Chasonniere, at Marlotte, near Fontainebleau. Right to left Mme. and Mr. Loiseau (professor at the Conservatoire); Denise Sorano, Lola Bobesco and Janine Andrade, pupils of Mr. Boucherit; George Crumpi, Boucherit pupil; Arthur Dandelot, impresario; Magda Tagliafero, pianist; Alice Delcroix, Boucherit pupil; Mme. Chailley, pianist; Marcel Chailley, associate of Mr. Boucherit in the Boucherit-Chailley Violin School; Francine Sorbet Barthélémy.

WINIFRED CHRISTIE and ALEXANDER RAAB

discuss the Double Keyboard Piano in Berkeley, Cal. Miss Christie's recent recitals, presenting the Double Keyboard Piano, include appearances in Berkeley, Los Angeles and San Francisco. Miss Christie gives her New York recital at Town Hall on January 21.

HENRI DEERING,

pianist, appeared with Kirsten Flagstad and Nanette Gude Bayne at the final concert in the Diaz Tuesday Afternoon series, given on December 14 (Saturday), at the Waldorf-Astoria, New York.

SYRACUSE UNIVERSITY CHORUS

of 250 voices (Dr. Howard Lyman, conductor), in Bach's Christmas Oratorio and Brahms' Song of Destiny, the program presented in Crouse Auditorium of the university, Syracuse, N. Y., on December 12. It was the forty-eighth concert of the organization, and this is its twenty-fourth season. In foreground, left to right Conrad Hess, tenor; Rose Dirmann, soprano; Dr. Howard Lyman, conductor (centre); Lilian Knowles, contralto; Arthur Anderson, bass-baritone. Horace Douglas is at the organ. (Robert J. Arnold photo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

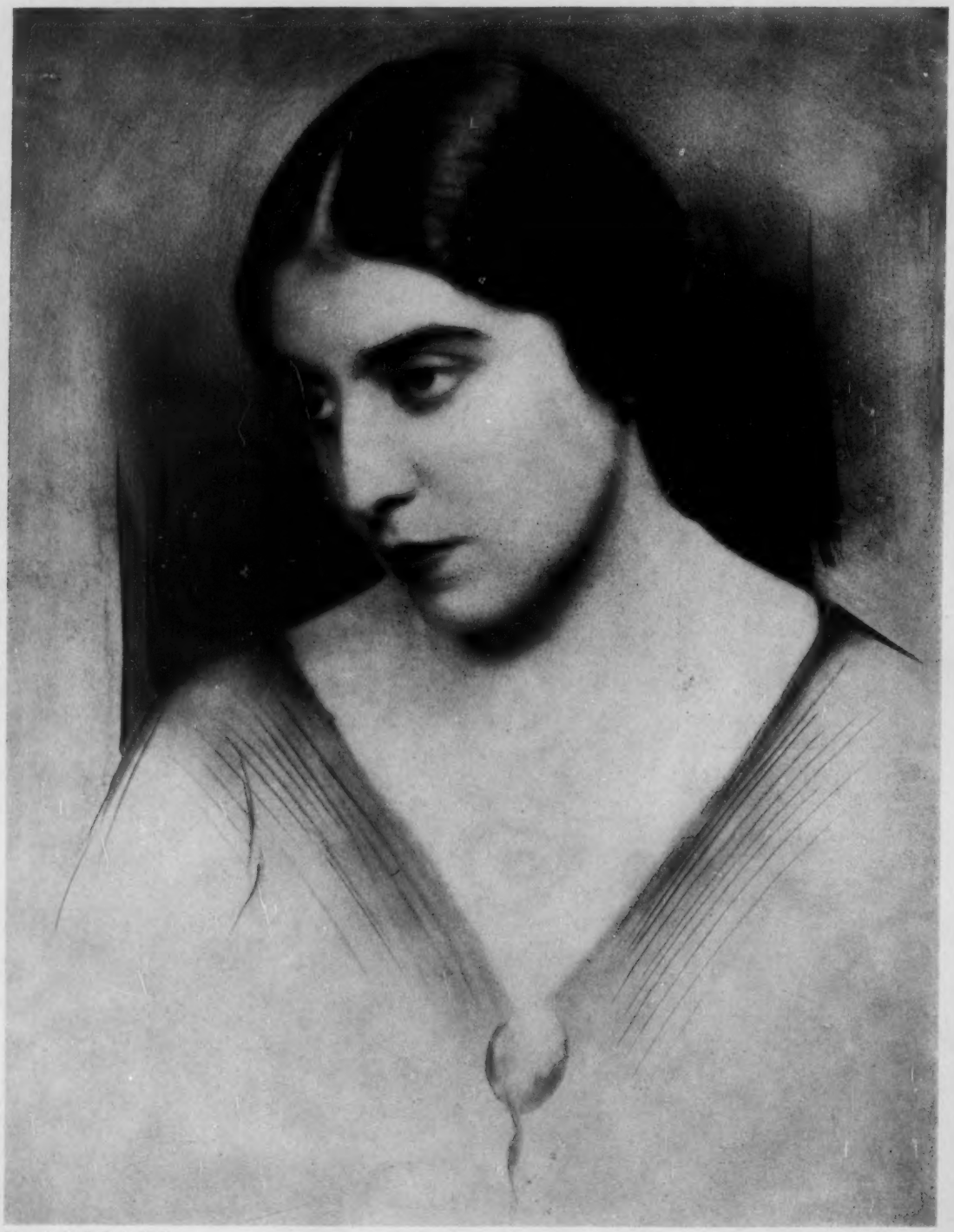


Photo by M. I. Boris, N. Y.

DUSOLINA GIANNINI

New Member of the Metropolitan Opera,
Arrives on January 9, Following a Tour Throughout Europe